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THE SOCIAL AND ARTISTIC CONNOTATIONS OF THE MURAL
PAINTINGS OF THE IRAQI WOMAN IN THE POPULAR MOVEMENT -
AN ANALYTICAL STUDY

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ABSTRACT

In the contemporary political history of Iraq, a unique protest broke out on October 1st, 2019. This protest reappeared on October 25th and lasted up to the following weeks making this protest as the most comprehensive and deepest one. It has the possibility of lengthening and the diversification of methods among all the social protesting movements during the century for Iraq. This desperate youth movement presents various images and methods to highlight the image of the protesting movement. The role of the Iraqi woman was clear, which was embodied through the mural paintings expressing her artistic and social role in conveying and expressing the goal of the protest. The aim of the current research is to identify the social artistic implications of the mural paintings of women in the popular protest. The descriptive analytical approach was adopted in which many conclusions were reached, including: using women image in the protests had a social connotation mixed with an artistic painting that expresses the suffering of the family and society. There is awareness among the protesters in the popular protest in their use of materials available in the environment to express their demands with messages of peace carried by Iraqi women. As for the recommendations, they were to benefit from the paintings of the popular protesting movement and to transfer its topics to study the renaissance of societies to serve women and their expressive and influential image in society.

INTRODUCTION

Research Problem

The popular protesting movement or the protest of (October) in Iraq is to be viewed in aside of the pattern of protest in the world that other countries in the region and the world witnessed in the last decade. The global protesting movement is characterized by the absence of a central and vertical leadership,

the horizontal-decentralization nature of protest activity, the voluntary presence of youth, internal diversity, apprehension about the partisan phenomenon, and the absence of a political ideology organizing the discourse of the protesting groups. The protesting movement of (October) shares many of the protest movements in other countries in the last decade in that it defines its identity on the basis of a rejection of the ruling elite. Tishreen popular protest is an intellectual challenge that calls for innovative and innovative theorizing and research efforts to try to approach it and to understand the factors of its emergence, paths, and results, and the complexity of its significance and the links with political, social, economic and psychological structures.

Here, we find that researchers are divided between different visions regarding it as a social movement, either a popular uprising or a radical revolution. The protesters went out in October at the threshold of the winter, and not in the summer, where the hot weather and the shortage of electricity were a main motivator for the demonstrators in the previous protests. In the new protests, a basic slogan appeared, "We want a homeland", which means that a new demand variable centered on the idea of the state and the desire to perform its services were appeared. By providing job opportunities and a sense of belonging to the national identity, the protesters also raised the slogan ((I want my right)). This slogan seems to be an objection to the owners of wealth and the way of dividing the wealth in the Iraqi state, which was produced by the alliance of construction and trade mafias with politics. The state is no longer able to fulfill its obligations.

The demonstrators had several methods in which they explained their demands and sent messages to the state and the world expressing their protest, including national anthems, displaying pictures of the martyrs, raising slogans, performing artistic plays, and preparing poetic and dialogue sessions. The murals had a great reality in the demonstrations, with their artistic, social and cultural connotations. They became the focus of the global attention because of the real messages they carried expressing the causes of the protest. These paintings express the demands of the protesters and the suffering of the citizen in expressive images that Iraqi women carry with their paintings. The researcher felt that most of the academic writings and the minor literature on the popular protest neglected the role of women and the importance of their presence in the protesting movement only through murals expressing the presence of women and their role in the popular protest with symbolic artistic meanings. The problem of the current research had arisen through the following question "what are the artistic and social implications of the image of women in the popular protesting movement?".

Research Importance

The importance of the current research stems from dealing with one of the most important changes and transformations that the political systems in the region have undergone. Through a case study of the popular protest in Iraq for the year 2019, the democratic transition witnessed by the Iraqi political arena was contributed by several internal and external factors that resulted in the popular protesting movement factor, which was considered the independent variable in the current research. Hence, the subject has a very great scientific importance in the field of scientific research, as the study of the phenomenon of popular protesting movement in Iraq is considered a new scientific addition to the field

of human studies due to the topic novelty and significance. Furthermore, the topic is modern in its dealing with the image of the artistic and social connotations of women in the murals in the protest squares, where they take up a wide space in the paintings expressing her opinion and the protesters' ones. This matter made it scientifically important, the results of which lead us to an understanding of the phenomenon of protest and popular protesting movement and its relationship to the role of Iraqi women. What women presented and practiced during the protesting movement through the protesters in the demonstrations by means which made it clear that Iraqi women have a large and prominent role in the arenas of the movement through murals with artistic and social connotations. These signs express the reality of the protest and the vivid images that the murals bear of the reality of the protesting movement and the society that expresses its goal of the protesting movement. Scientifically speaking, this study helps us provide Iraqi libraries with a recent study that has not been addressed. Based on the researcher's knowledge, the first study dealt with the analysis of the artistic and social implications of mural paintings of women in the protesting movement and popular protests in the protest squares.

Research Objective

The current research aims to identify the artistic and social implications of the mural paintings of women in the popular protest.

Defining terms: Artistic connotations: It is the set of additional meanings that come in addition to the subjective function of a specific sign (Jacob:1987, 231). Procedurally, it is all the perspectives which express a situation or phenomenon and diagnose it through painting with expressive and purposeful images.

Popular protesting movement: The concept of "movement" is a series of actions and efforts undertaken by a number of people in order to achieve a specific goal, but the actual use of this word may refer to several meanings (Al-Husseini, 29). The popular protesting movement: It is a state of public anger that prevails in the community or a particular group within the community. These classes are marginalized groups within society, which no one pays attention to, which makes them express this anger in the form of protest movements peacefully or non-peacefully, in the form of strikes, sit-ins, gathering or demonstration. These groups may even use violent practices such as burning or blocking roads in order to express their demands and demand the government to implement them (Wahba: 2019, 40). **Procedural definition:** - It is "a series of continuous efforts undertaken by a number of individuals rejecting the conditions that society suffers from in terms of unemployment, poverty, marginalization, and mismanagement of the joints of the state. In a more specific sense, it is a collective effort aimed at changing the nature of the situation in which society suffers." With various expressive images of their popular protesting movement, it aims to bring about political change for the political class.

Murals

The definition of wall art is the art of large flat paintings executed on interior or exterior walls, using multiple techniques such as fresco, sico, mosaic, glazed tiles, stapled fabric on the wall, and oil colors. These techniques are mixed with different pastes with metals of all kinds, ceramics, marble, glass, textiles, printing, wood and reinforced concrete barriers. There are those who compose

between a group of materials, using copper and iron in addition to wood, or sticking scraps of paper on the surface of the canvas, as Picasso did. Moreover, lighting, sound, and perhaps movement were used where there are many techniques that were used in the implementation of mural painting (Zakaria, 1966, 43). **Procedural definition:** The murals express artistic connotations that carry social, political, literary, scientific, and cultural messages that are expressed using various colors and artistic techniques.

Research Limits

Objectivity: paintings inside the tunnel of Tahrir Square (about women)

Spatial limits: downtown Baghdad, Rusafa side, Tahrir Square (Tahrir Tunnel)

Temporal limits: 2019/2020

Theoretical framework and previous studies

The artistic and social connotations of mural paintings

The popular protesting movement and the October protests

Iraqi women and the popular protesting movement protest

The artistic and social connotations of the murals:

Art has always been known to be an act and a creative practice, bearing a distinct human character throughout successive ages. It is a mirror reflecting the reality from which man derives his requirements and according to his aesthetic taste. It bears the cultural foundations from which the artist took stock of his images, which are represented by environmental symbols expressing the privacy of his time. Mural art is one of the most important arts in the world in order to communicate. The murals always present the heritage, history and thought of people, as they carry a cultural message on the one hand and an aesthetic message on the other (Salwa:, 2016, 61).

The murals, since the ancient man knew them, are also a documentation of what he goes through in his daily life, as it embodies all the various topics he is exposed to on the walls of the caves. The ancient caveman practiced it inside his cave with the simplest tools available at that time, as an expression of what was on his mind. This is attested by many symbolic paintings on the walls of the Lascaux caves in France, Altamira and other places. It is a study of the references of the first forms of human symbols in the first Stone Age, namely cave paintings. The relationship of cave paintings with humans is a dialectical relationship that confirms the extent of the relationship between him and his environment. These paintings also maintain human activities and creativity employing them symbolically and magically according to the opinions that have been proven and employed socially, economically, ideologically and others.” (Zuhair: 2011, 21)

The man in Old Stone Age was able to use simple tools and raw materials to make his murals. He used his fingers at first to color his paintings after dipping them in a paste of colors extracted from nature. Then he used a brush made of animal hair or tree branches. This interest extended across the Near East civilizations such as Mesopotamia, Egyptian, Indian, Chinese, Japanese and European civilizations such as Italy, Greece and the Romans. Even the Islamic eras were on a date with decorating homes and decorating mosques, shrines and religious shrines with murals. Thus, mural art gradually rose and flourished. When reading the references to employing this art, we find that the first mural paintings were found in Mary’s Palace (Ahmed, 1989: 21).

The structure of the symbol in the ancient Iraqi civilization was evident in most of the various artistic works and productions, which reflect the nature of society and the prevailing thinking at that time, as symbolic structures that replaced the realistic forms. This thinking represents cosmic symbols such as (the winged sun, crescent, star, etc.) embodied in the upper part of one of the prominent murals in the Assyrian era (Abdul Hadi: 2010, 42). The Assyrians preferred the art of mural painting with the same preference they tended to the relief sculpture. Through these arts they can cover the vast surfaces of the walls of the palaces with the exploits of their kings. The murals of the Assyrians are famous for the harmony and homogeneity of their colors, because the Assyrian painter has mastered the method of gradation of colors in painting from transparent to semi-opaque until dark colors. He showed a striking beauty in the use of the same color with different degrees of intensity, and the type of that is more by knowing how to mix colors together to get other colors, such as mixing red with white to get pink. The scenes of the Assyrian frescoes draw us more to the beauty of the lines in which their human and animal units were executed, the successful treatment and perhaps an exaggeration of the musculature of their bodies, and the extreme precision in clarifying the details of the fabric of the clothes and showing their decorative ornaments and their true attractive colors. In general, the Assyrian murals depict three main themes: religious scenes in which the king appears in devotional poses before the gods and expressive, symbolic animal scenes from relief carving on stone. The liveliness of the scene, its strong movements, and its realism in depicting the emotions on the shapes, are composed in bright colors, the softness of the color lines that gave it a moving life, and a tremendous expressive power (Zuhair: 2010, 43).

Among those ancient arts, it left a fortune in the art of mural painting, adorned many Egyptian tombs and temples with colorful murals which have preserved its paintings and colors until today. The mural includes “the colorful ancient Egyptian inscription in which the image emerges from the surface of the stone, where the image is usually painted with colors such as earthy red for men, earthy yellow for women, and blue for plants” (Afif Bahnasy: 1998). It is clear that the murals have historical roots and a cultural and civilizational heritage linked to the history of nations. This heritage expresses the events of these nations, the depth of their civilization, and the summary of their political, social, economic and artistic experiences through painting on walls using the available materials to be a cultural heritage transmitted by generation and expressing a historical and civilized stage for future generations.

The popular protesting movement and the October protests

Despite the spread of the slogans of freedom, democracy, transparency, good governance and human rights in many countries of the world, the persistence of authoritarian patterns and totalitarian regimes in many third world countries makes it impossible for social progress to occur or to achieve the aspirations of peoples thirsty for freedom. (Al-Noor, 2013, 23). It is also impossible to bring about total changes or partial reforms in the existing political structures within those systems. Therefore, the people in those countries had no choice but to search for ways, methods and mechanisms to express their human aspirations and to practice political action, so the trend was towards popular protesting movement and protests (Zahran: 2007, 13).

On October 1, 2019, a unique protest movement broke out in the contemporary political history of Iraq, then reappeared and renewed on October 25 and the following weeks, making it the most comprehensive, deep and enduring movement. Among the social movements that Iraq witnessed over a century, the methods of movement varied. The public space in Baghdad and the central and southern Euphrates governorates was filled with hundreds of thousands of protesting citizens seeking a new political era to restore national identity and achieve social justice, as an alternative to the tragic era that followed 2003. International human rights law and the Iraqi constitution guarantee freedom of expression of irrigation and peaceful assembly and this happened in Baghdad, Diwaniyah, Babil, Najaf, Dhi-Qar, Basra, Wasit, Karbala, Muthanna, Maysan). About 400 people from Baghdad protested the situation and put an end to corruption. They were carrying the Iraqi flag as a sign of the peacefulness and independence of the demonstrations, along with enthusiastic patriotic slogans calling for a decent life. (Al-Nazmi: 2019, 35)

Was there hope for a new civil society to emerge? The popular protesting movement did not have a clear organization or political, religious or elitist leadership. The protesters communicated before the outbreak of the popular protesting movement through what could be called ("summoning"). This naming means mobilizing the spirit and making virtual solidarity to generate protests on the ground in a realistic way, producing a new form of social solidarity that indicates social trust. This social trust was frayed in Iraqi society within previous generations. Social distrust was manifested in the reluctance to participate in organized collective action due to wars, authoritarianism, and the previous siege that the country had suffered. This popular protesting movement came to meet the aspirations of the citizen. (Hassan, 2019, 23)

Sit-in Strike Squares

Tahrir Square is a place for solidarity groups because the nature of the protesting crowd in Tahrir Square is a wide field for sociological analysis and observation. The sit-in strike tents did not bear names with direct political significance, due to the general anti-party atmosphere. Some of the tents belonged to different parties that supported or monitored the atmosphere of the sit-ins. Various groups of protesters attended in tents classified by profession, educational attainment, companionship groups, civil society organizations, and others. In Tahrir Square and the Ummah Park, there are generally young people aged 25 years and over. The tents of the sit-in strike witness continuous dialogues and seminars, and concerts of music and singing, or to read the Qur'an and honor the martyrs, as well as other activities related to the sit-in such as cooking, distributing supplies, securing the basic needs for staying in the square and increasing the ability to be patient and endurance. Undergraduate and middle school students attend every Sunday morning in large numbers and in their school uniforms. Daytime witnesses the presence of employees and their families as a form of daily weather, while the nighttime remains for the sit-in people. (Saleh, 2020, 7).

The protests have achieved a departure from the norm and familiar in the public subordination to politicians and traditional elites. These protests crossed lines of sanctity and fear of the symbolic status of leaders, and restored a sense of solidarity and a uniting national identity. These things were among the most prominent results achieved by these demonstrations.

The role of women in the popular protesting movement (picketing squares)

Women: A presence with a flavor of defiance! The October protest witnessed a distinguished presence of women, which exceeded their presence in the rest of the protests that took place in the past. The activism of women in the protests resulted in more momentum and general momentum in the continuation of the demonstrations, and was a catalyst for the diversity and legitimacy of the attendance. It is known that Iraqi society has a traditional culture that adopts the patriarchal system, which does not attach great importance to the role of women in public affairs. However, the applicability of the goals of the protests and their transformation into something similar to a change ideology with the goals of heads of families and males in Iraqi families, made the presence of women in the demonstrations more acceptable to men. At the same time, the protest squares represented a rare opportunity for girls who yearn to break free and leave their family spaces.

Women found a family justification in the protest, which coincided with scenes broadcast by satellite channels and social media for protest demonstrations in Lebanon and the massive presence of girls and women there. This is what made it a role model for the Iraqi man calling to add a civilized character to his demonstrations. Women from Western countries visited the protests in Baghdad Tahrir Square. Despite their small numbers and high self-confidence, their qualitative presence is a catalyst for more women's presence in the demonstration and sit-in squares. The women's presence also seemed to be an expression of an implicit rejection and challenge to the political Islamic forces and their ideology in legalizing or limiting women's movement and their presence in the public sphere. Girls, female students, and women were active in various magazines in the protest squares, including traditional roles such as aiding, cleaning, and preparing food. Women also played new striking roles, such as chanting slogans, and being present in the lines of contact with the security forces, in addition to the media, representing the demands of the demonstrators. Among the women's presence, older women were present with two main justifications:

The first is that mothers should observe their young children who are eager to stay in the squares of confrontation or sit-in, and the second is what was associated in their minds with the intensity of religious symbols such as the attendance of Husseini processions in the squares, the slogan of reform, which referred to a well-known saying in this regard by Imam Hussein bin Ali. The support of the demonstrators is equal to the support of visitors to the holy shrines. Thus, the presence of this category of women was motivated by the desire to give and give in service in order to seek moral reward. The women of Iraq have a long history of feminism represented in movements calling for liberation (Al-Hamoud, 2019, 63). By this thought, it is clear that the protests have achieved a departure from the prevailing and familiar in the public subordination to politicians, clerics and traditional elites. Woman crossed the lines of holiness and fear of the symbolic status of leaders, and restored a sense of solidarity and a national collective identity. These things were among the most prominent results achieved by these demonstrations. The protests constituted a fundamental separation of the public from the political class, and opened up options with their ranges in the future. Reclaiming the idea of successive sections, dropping the sacred mask of the symbols that built a state after 2003 on its pillars, and presenting a third alternative model for building an

identity were based on citizenship that embraces diversity instead of an identity based on nationalism or Political Islam. All of this was among the achievements of the protests after the first of last October. The aforementioned may lead to speculation about the revival of the Iraqi civil society.

Research Procedures

This chapter includes a presentation of the research methodology, the community and the sample, the procedures for building the tool and how to analyze the graphics of the research sample, as well as the statistical and computational methods used in processing the research data.

RESEARCH METHODOLOGY

The descriptive approach was adopted in a content analysis method as a research method according to the nature and objective of the research topic.

Research community: The research community consists of the popular protesting movement paintings of the protesters numbered (30) persons for the year 2019-2020 on both sides of Tahrir Tunnel.

1- Research sample

Research sample included (3) colored paintings made with materials and colors (paint, oil and pastel colors) that were chosen by stratified random method from among the mural paintings of the popular protesting movement (protesters in the popular protesting movement for the significance and symbolism of women in the movement. (See Appendix 1) (photos of models Including that the researcher made a field visit to Tahrir Square, Tahrir Tunnel, to photograph the research samples in an intentional manner (Table 1)

No	Sample	Community
1	%3	30

2- Research tool

The researcher built a research analysis form for the purpose of using it in analyzing the content of mural paintings represented by the indications of Iraqi women in the popular protesting movement.

1: Procedures for making an analysis form

The researcher did not find a ready-made analysis form to be used in analyzing the graphics of the popular protesting movement because the site is new in content, so she prepared an analysis form for research according to the following steps:-

A - She reviewed the sources related to the subject of the research, represented by books, scientific research, and articles that dealt with connotations in general, and their classifications, as well as reviewing the publications of the International Information Network (Internet)

B - Seeking the opinions of a group of teaching specialists in the field of education and art education. See Appendix No. 2 (on the types of semantics and their most important classifications, and their standards through personal interviews and communications).

C- Doing a preliminary analytical reading of the paintings of the research sample, in order to see the implications they contain, in order to be able to benefit from them in how to classify and classify them and derive the analytical units from for the analysis form. Doing a preliminary analytical reading of the paintings of the research sample in order to see the implications they contain, in order to be able to benefit from them in how to classify and classify them and derive the analytical units from them for the

analysis form. Accordingly, the value ideas that were adopted as analytical units in the form were based on the paintings included in the Tahrir Square for the protesters in light of the data of the previous steps and the researcher's experience in her specialization in forming the analysis form in its initial form. The form included (6) fields of semantics based on the content according to (Springer) classification, which are: (theoretical, economic, social, political, religious and aesthetic) (Diab, 1980, 32). pp. 74-76. These domains have been considered the major categories of major and minor semantics

C - For the purpose of reassuring the validity of the content of the analysis form, its ostensible validity was extracted by presenting it to a group of professors specialized in the field of education, art education and psychology. (See Appendix 2) According to a questionnaire and in the light of their suggestions and opinions, some amendments were made to the formulation of some technical and social connotations. 25 sub-indications were deleted from the experts, and (6) domains of main indications in addition to (64) special indications for secondary categories were left. It is shown in Table (2).

Table 2. The main directories and their subcategories

Main values	Economic	Religious	Theoretical	Aesthetic	Social	Political	Total
No. sub-values	2	2	2	3	5	50	64

To stabilize the content analysis of the murals of the popular protesting movement, the researcher adopted the two methods:

1- Consistency among analysts in extracting the stability of the analysis for the mural graphics of the research sample. The researcher and the experts, respectively, presented the content of the graphics, individually, and analyzed a random sample of the murals of the popular protesting movement.

Within the research sample, consisting of (20) paintings according to the analysis form, Scott's equation was used to calculate the reliability coefficient among the experts analyzing the three forms, and its results were as shown in Table No. (3).

Table 3

No	Analysts	Coefficient value
1	1 st and 2 nd analysts	%.82
2	1 st and 3 rd analysts	%.83
3	2 nd and 3 rd analysts	%.85

The same sample murals were also analyzed by the first researcher (the first analyst) with an interval of (20 days), for the purpose of verifying the stability of the analysis through consistency over time. By processing the data statistically for stability, it was found that the value of the stability coefficient is (0.95). They are high values that can be reassured, compared to what is taken in studies in this field. Within 10 consecutive days, the researcher made an analysis of the content of the murals of the popular protesting movement taken as research sample.

Searching according to the analysis form is made for the purpose of exploring the connotations prevailing in it. The data was subjected to computational processing using the percentage formula to extract the search results. It is worth noting that more than half (50%) was adopted as a criterion for achieving the characteristics of the units of the analysis form, similar to what studies have taken.

Statistical and computational means

3- Cooper coefficient to extract percentages of agreement between experts on the research tool.

The times of agreement

Agreement percentage = _____ x 100

The number of times to agree + the number of times to disagree

(Cooper: 1974, p 27)

4-: Scott's equation to calculate the stability of the analysis of the murals of the popular protesting movement

Reliability coefficient = the total agreement between the observers - the sum of the errors in the agreement

1 - Total error in the agreement

3-7-3. Percentage of extracting research results (return:1985, 43)

Part

_____ 100×100%=

Whole

RESULTS

The main evidence: With regard to the main evidence prevalent in the protests paintings of the popular protesting movement which is the research sample. The results of the analysis showed that the political significance ranked first, as it emerged above the rest of the indications at a rate of (73%), then followed by the rest of the indications.

Table 4. shows the details

No	Frequency	Connotations	Percentage
1	146	Political	%73
2	26	Social	%13
3	6	Economic	%3
4	4	Religious	%2
5	11	Aesthetic	%5.5
6	7	Theoretical	%3.5
Total	200		%100

Table (4) The results of the main indicators and their proportions according to their appearance in the murals.

The categories of social connotations (Secondary): With regard to the results of the prevailing social connotative categories, all the murals of the research sample in this regard were analyzed to extract the results because every artistic work has such political connotations and its social and artistic connotations. These connotations were represented by women in the popular protesting movement, whatever the nature of its topic or idea where, the results were as follows:

Subjects: The results of the subjects showed the image of women over the rest, at a rate of (74.48 percent), then the rest of the species. Table (4) illustrates this.

Unity

A - Unity in the subject: the results showed the dominance of the composite topic at a rate of (82.5%) in the paintings of the sample of the popular protesting movement of the protesters. Table (6) shows the results of the subject unit in the sample paintings. It is worth noting that the subjects focused on what is shown in Table (4)

Table 5. Results of the topics in the sample paintings of the popular protesting movement (protesters)

No	Forming	Type of no.	Percentage
1	181	Iraqi flag	%48.74
2	23	Woman	%46.9
3	14	Weapon	%76.5
4	13	Young	%38.5
5	5	Writing	%2.5

6	2	Children	%28.0
7	2	Eyes	%0.28
8	2	Political figure	%0.82
9	1	Caricature	%0.41
10	0	Nature	%0
Total	243		%100

No	No	Subject	Percentage
1	165	Composite	%5.82
2	35	Individual	%5.17
Total	200		%100

Unity in painting style

The results showed the predominance of adopting one single style of the protesters in the popular protesting movement in their paintings over the composite styles, that is, the use of more than one style in one painting, at a rate of (74.5%). Table (7) (4-5) explains these details.

Table 7. The results of the unity of style in the paintings of women in the popular protesting movement

No	No	How to use painting in artwork	Percentage
1	149	More than an artistic style	%5.74
2	51	one art style	%5.25
Total	200		%100

C - Unity in the technique of painting: the results showed the dominance of the technique of painting in color over the rest of the techniques used in the making of paintings for women in the protesting movement, at a rate of (94%). Table (8) shows these details.

Table 8. results of the technique in the sample paintings used by the protesters in the popular protesting movement

Percentage	No	Technique	No
%94	188	Paint with colors	1
%3	6	Oil colors	2
%3	6	spray	3
%100	200	Total	

D -: Unity in the pattern of expression

The results showed the dominance of the (objective) visual expression pattern in making of paintings by students over the rest of the patterns at a rate of (54%), and the table shows the details of that.

Table 9. Results of Expression Pattern in Murals Pattern of Expression Number Percentage

No	No	Expression pattern	Percentage
1	41	Visual	%20
2	105	Subjective and visual	%43
3	45	Self, visual and subjective	%27
Total	200		%100

Balance: The results showed that the sensory type of balance ranked first in the mural paintings of the research sample with a percentage of (41.99) despite the fact that no one of the types prevailed. Table (4-9) illustrates these details

Table 10. Results of the type of balance used in the configurations of the sample paintings

No	No	Type of balance	Percentage
1	97	Sensual	%41.99
2	75	symmetric	%41.46
3	33	central	%28.14
4	26	asymmetric	%11.25
Total	231		%100

2-1-2-5: Harmony and color contrast: the results showed the prevalence of using harmony and color contrast together by the students of the research sample in their paintings at a rate of (69%). Table (10) illustrates this.

Table 11. results of harmony and contrast of colors used in the sample paintings

No	No	Harmony	Percentage
1	138	color contrast	%69
2	50	Harmony and contrast	%25
3	12	color harmony	%6
%100	200	color contrast	

Dominance: the results showed the prevalence of the pattern of dominance in the method of (color contrast) ranked first among the rest of the methods in the paintings of protesters in the popular protesting movement with a ratio of (38,22).

Table 12. results of the type of dominance used in the sample paintings

No	No	Type of dominance	Percentage
1	151	color contrast	%22.38
2	94	Zoom in	%79.23
3	72	variance	%18.22
4	24	shape difference	%10.63
5	21	Rounding	%5.13
6	7	sharpness	%1.77
7	4	texture difference	%1.14
8	3	movement and stillness	%0.75
9	0	Zoom out	%0
10	0	solitude	%0
11	1	Contrast in direction	%1.25
Total	395		%100

Diversity: The results showed that the diversity prevailed in the use of formal elements in the paintings of protesters in the popular protesting movement in the research sample, at a rate of (100%). As for the results recorded by the highest percentages from the main, secondary and sub-categories. Table No (13) shows this in brief.

Table (13) results of the prevalent semantics in the mobility graphics of the research sample

No	Connotation	Percentage
1	Political	%73
2	Painting with different colors	%94
3	double thread	%82
4	solo style	%74.5
5	square shape	%74.8

6	Harmony and contrast	%69
7	realistic style	%45
8	sensual style	%42
9	Chromatic dominance and contrast	%83.22
10	group style	%36.95
11	sensual style	%52.5

Results Interpretation

1 - The results showed the dominance of aesthetic connotations with a frequency of (146) or (73)%. This could reflect a good degree of the aesthetic value stock of the protesters and what it contains of social, political, theoretical, religious and economic values, which gives an impression of the extent of their psychological compatibility. It also indicates social, security and psychological instability experienced by the protesters through combining beauty with suffering. The value system related to the social family was successful in spreading cultural and artistic significance, belonging to the homeland and love of the social heritage represented by women. The manifestations of protest were clear in the murals of the popular protesting movement.

2- Despite the fluctuation of the recurrences of other connotations and their lack of dominance due to their lack of awareness of importance or lack of awareness of the extent of their impact or their focus on a specific connotation in it, we find it in one way or another through the paintings of the protest movement.

3- As for the secondary and sub-categories of aesthetic, artistic, social, cultural and political connotations in the technique of painting with different colors showed (188) frequencies, namely:

A - A percentage of (94 %), this means that the protesters have freedom and spontaneity in their choice of materials and artistic audacity in their use of different expression materials according to what they have available.

B - The dominance of the single subject with a frequency of (156) and at a rate of (82%), which indicates their ability to choose the desired topic for them and their ability to define it to convey the image of the suffering that led to their protest and express them with expressive murals.

C - The emergence of a single artistic style with a frequency of 149 and a percentage of (74%) explains the extent to which the protesters were able to express. So that, it is possible to distinguish the style of each protester with his cause behind painting reflecting artistic maturity, and their awareness of taking their own style of expression.

D - The dominance of the square-shaped formation with a total of (181) recurrences and a percentage of (74.48) percent. It reflects the extent of the protesters' commitment to the area of the concrete barriers and their restriction to the available space in Tahrir Tunnel. It indicates their adaptation to the available space and space, and their response to the group. This indicates the possibility of their adaptation and their integration with the desired values of society easily.

C - Harmony and color contrast together showed 138 recurrences, i.e. 69%, and this means that they were directly affected by their cause by harmonious and contrasting colors.

H - As for the objective visual expression, it was recorded (108) recurrences, which constitutes (54%), reflecting the adoption of the majority of the protesters in expressing the visual facts in their topics that diagnose their reality and the reasons for their protest.

I - As for the realistic style, it was recorded (105) recurrences or (52.5%). This reflects another characteristic of the protesters' expression in a true and honest way about the suffering they bear and the national issue towards their reality by making women one of the images. These images convey the suffering of a generation and society with tangible realism in society and protesters, especially in the popular protesting movement.

CONCLUSIONS

- 1- The use of women image in the protests has a social connotation mixed with an artistic painting that expresses the suffering of the family and society.
- 2- The protesters in the popular protesting movement are aware of their use of materials available in the environment.
- 3- To express the protesters' demands with messages of peace that Iraqi women carry with tangible realism from the life of society.

- 4- The artistic connotation had a clear role through the harmony of colors and their distribution on the concrete barriers after painting the back wall.
- 5- Diagnosing demands from the paintings in a real visual way.

The recommendations were according to the results:

- 1- Benefiting from the paintings of the popular protesting movement and transferring its topics to study in the renaissance of societies for the role of women and their expressive and influential image in society.

SUGGESTIONS

- 1- Conducting more analytical and technical studies on the protesting movement cartoons in addition to attempting to reveal its technical characteristics, and contents according to a variable of gender.
- 2- Conducting more comparative studies among the values borne by the graphics of the Iraqi popular protesting movement and their counterparts from other societies and countries from multiple angles.
- 3- Revealing the connotation and values that exist in the use of calligraphy and analyzing the psychological and educational lessons accompanying the murals of the popular protesting movement.

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Appendix (2) A list of study tools arbitrators

No	Name	Specialization	Scientific title	Place of working
1	Saleh Ahmed Al-Fahdawi	Curriculum and teaching methods	Prof. Dr.	University of Baghdad / College of Fine Arts
2	Majed Nafeh Al-Kinani	Methods of teaching Arts	Prof. Dr.	University of Baghdad/College of Fine Arts
3	Amera Khalil Ibrahim	Methods of teaching art education	Prof. Dr.	Al-Mustansiriya University/College of Basic Education
4	Mayada Abdel Rahman	art education philosophy	Asst. Prof. Dr.	Open Educational College
5	Hussain Muhammad Ali	art education philosophy	Prof. Dr.	Al-Mustansiriya University / College of Basic Education

