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**REPRESENTATIONS OF HYBRIDIZATION IN ANCIENT IRAQI
ART**

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Abstract:

The aim of this paper is (to identify the representations of hybridization in ancient Iraqi art). Where the limits of the research were limited to studying the representations of hybridization in the ancient Iraqi art of the period (3500 BC - 539 BC).It contains a study of the meaning of crossbreeding and ancient doctrines in Mesopotamia. As well as representations of hybridization in the ancient Mesopotamian arts. Access to the indicators of the theoretical framework. This research included research procedures, and defining the research community and the selection of the sample models, which amounted to (3) models. The results were represented by the topic of crossbreeding by relying on the mythical narration of the concept of hybridization, its meanings and connotations with intellectual references as well as in the specificity of each model.

Introduction::

Since man formed his presence on this earth, he stood amazed at his presence in front of the world and its huge manifestations in everything, which raised his existential anxiety, which was the main motivator to enter a vital area in the structure of the first

thought, which are the legendary texts that are the intellectual cradle from which all the ideas that were launched She later came to him. The emergence of exotic and hybrid forms in the products of ancient Iraqi art is the result of the contemplative thought of man. The imagined hybrid being must be a metaphor for an intellectual topic, and on the basis of that metaphor, we find that the ancient Iraqi man interprets the meaning of this strange and controversial hybrid object, as “heading to the world of thought” and accessing the being of the knowledgeable self. Composition through reflexive action towards objects and worlds surrounding the human being, as the hybrid being is from the class of imaginary creatures that are installed in the consciousness of the old artist and are present in his productions. After the appearance that these hybrid organisms take, the structure of the stories or tales that they show pompously include constants that allow us to understand its meaning better, for every new appearance or creation - an animal or a plant. It implies the existence of a world, and every myth justifies and explains a new world. In the arts of ancient Iraq, we find that the artistic productions reflected the state of mythical formation in art, and the hybrid forms depart from the sensuality of the visual scene and take an imaginary symbolic turn. Art, which clearly gives the connotation of the legendary dimension.

Research problem:

Through the foregoing, we summarize the problem of the current research with the following question: What are the representations of crossbreeding in ancient Iraqi art?

Research importance:

- The importance of the current research is represented in the richness of the course on the history of ancient Iraqi art.
- The current research provides an enriching service for the contemporary Iraqi plastic artist, who uses the ancient cultural heritage (hybrid) in his artistic works, and benefits researchers and students of postgraduate and undergraduate studies in the colleges and institutes of fine arts.

Research objective:

The current research aims to: Identify the representations of crossbreeding in ancient Iraqi art.

Search limits:

The research was determined by discovering representations of hybridization in the ancient Iraqi art of the period (3500 BC - 539 BC).

Theoretical framework:**Meaning of hybridization:**

The Arab concept of (hybridization) is close to the foreign concept, which sees that (hybridization) is that superposition, overlap and intersection between two different races or varieties belonging to the same sex, organism, or type. Hence, (hybridization) is the meaning of “mixing, diversifying, blending, synthesis, aggregation, synthesis, reconciling, plurality, fabrication, pasting (collage), a fusion of cross-structured writings, a fusion of languages, dialects, discourses and styles within a single verbal or

conversational utterance. In the sense that (hybridization) is the combination of two languages or two or more styles within a single linguistic utterance in order to create plurality. And the speech (hybridization) may mean the inclusion of the words of others within the language of other speakers, as well as (hybridization) binary or phonemic polyphony, and for the sake of science, the term (hybridization) belongs to several fields of knowledge which are: biology, physics, chemistry, science, And technology, arts ... and others, and (hybridization) may also mean on the anthropological level, as culture, cultural friction, and cross-fertilization of cultures and civilizations ⁽¹⁾.

(Mikhail Bakhtin) defines hybridization by saying, “Hybridization is the mixing of two social languages within a single vocalization, and it is also a confluence and two linguistic definitions, separated by a period of time, and by a social difference, or both, within the arena of that utterance” ⁽²⁾.

Therefore, (hybridization) in some of its definitions denotes the mixing or blending of two or more elements in the sense of synthesis or combination of several elements of a different nature. That the power of the play is integrated into that hybrid technology in instigating the language between what is (linguistic) and what is (animal) to produce for us a new hybrid word in the language that has not previously existed, which is a word, where he says in that "But strength The play broadly goes beyond the word game, the word game (confirmation from it) even though this piece is a terrifying and opaque revelation in the excitement and incitement of language, on the side of words and on the side of animals, on the part of animals with words that sometimes draw out strong cries of joy, from On the side (animals - words) on the one hand of life, moving, loud animals that transform wild, predatory or cultured functions, these animals are always diligently processed” ⁽³⁾, it is an accompanying treatment of pleasure producing what is (metamorphic and hybrid), and among the forms of Hybridization is the combination of two or more opposites, whereby he intentionally mixes various contradictions to make them abnormal. Special is in irregular and violent loneliness, and this is done in order to stir up the coarse rugs. The combination of the two extremes or contradictions aims to explore the spirit that dominates the world afterwards into something absolute ⁽⁴⁾.

Ibrahim Mahmoud believes that (hybridization) is “the quest for unification or fusion between two elements, that is, there is no room for confirmation of either of them, without

Signing the availability of at least two different elements, and their mixing, to form a body, a different element, the hybridization leads us to the outside, and the search for the quality of the elements that were destined to form one body” ⁽⁵⁾.

And there is the aspect calling for interaction, to assimilation, as it is (acculturation) which is hybrid, and even in the word (intertextuality) it is possible to go with a forest of texts that grow and grow, or that characteristic that the famous Frenchman (Gilles Deleuze) insists on under the name of imprint (Rhizome), (a tree that summons another, and trees that form a forest), we have elements meaning bodies that may live with each other a kind of eternal contract in order to generate other bodies, and this keeps the doors of open directions, for the one future in particular, i.e. an infinite concept. ⁽⁶⁾.

Ancient Beliefs in Mesopotamia:

The first beliefs of man in his attempt to tame nature with magical rituals through imitation and simulation, and his interest in the effectiveness of artistic representation of phenomena and his spiritual connection with all the phenomena

controlling the vocabulary of his life, found for them a state of new formation and awareness, and based on the problem of the reflections of the natural environment data in the construction of plastic works From the pre-writing era, these data formed the essence of the thought underlying its structural fabric, because the plastic works belonging to this period consist of formal functions, and from a total semantic significance is the spiritual and social understanding of its communicative role, and that these symbolic meanings are an intensification of ideas in the formative discourse And with mental implications, as it performed its mythological action as spiritual visions and symbols, and as long as the symbol was not independent and stand-alone, but rather a sign of any symbol, the ancient Iraqis used to draw (totem) on all kinds of things that they own, and they paint it on the walls of their homes and on their camps as if it were a slogan. Or a distinguishing mark, the image of the (totem) being was more sacred than (the totemic object) itself, so the animal occupies an inferior position in devotional ceremonies ⁽⁶⁾. Since various pottery were found decorated with animal and human figures with abstract symbolic hybrid positions, such as birds, gazelles, and bulls, as show in the (Figure 1& 2), we find modification and hybridization in the length of the neck and in the shapes of horns and wings ⁽⁷⁾.

Hence, man found the idea of believing in the forces of superior ability to nature and was able to embody this in his artistic works from the developments of these totems and the established belief that he possessed and depicted in his works and drawings, thus making these totems a slogan for him in his daily life, by which he moved from an elementary stage of religion to a stage The deities and their worship, but before entering into religious beliefs and rituals we must mention the (magic) rituals that accompanied totemic ideas as well as the religious rituals ⁽⁸⁾. Magical rituals played an important role in the life of the ancient Iraqi man, so magic became a doctrine that served as the soul of the rituals of worship and depicted new transformations to appease the gods and hidden forces.

The hegemony of social conditions or social systems over the ancient Iraqi man was a reason for formulating hybrid forms in the ancient art of Mesopotamia, and that the ancient Iraqi man made his deities, which were basically embodying the forces and manifestations affecting the fertility of the land and animals as a result of his influence on the environment and his dependence on the land mainly in the form of gods It represents the land, fertility and the influencing forces in nature, which had the strongest impact on his life ⁽⁹⁾. The religious belief of the ancient civilization of the Rafidain Valley was based on the principle of (sanctification) derived from the civilization of agricultural villages in the ages before the writing of history, which settled in the northern and northeastern regions of Iraq, which in turn sanctified (fertility) and everything that helps the abundance of production in life, And they symbolized this worship with pictorial dolls (the Mother Goddess). The reason that called the inhabitants of these civilizations to worship (fertility) is because it was the main and important factor that controls their lives, as abundant production can only be achieved through the provision of (fertility on the land) ⁽¹⁰⁾.

The clay statues, which represent the mother goddess (Magnameter), have been interpreted as expressing magical ideas related to fertility and reproduction and expressing magical ideas of fertility and the expression of the relationship between natural forces and the individual as an inseparable relationship, as the ancient Iraqi artist

expressed the ideas of his time with hybrid plastic works Badia⁽⁹⁾. As I found some ideal signs in many hybrid artistic productions ... "The holy god in ancient thought can only be represented by abstraction, coding and hybridization. Many pottery and sculptural bodies are concerned with depicting what is visible, that is, depicting God or (mother deities), for example. It became a picture of the sacred symbol of the idea of fertility, as it was represented by sculptural figures naked and fat with exaggerated female organs as show in the (Figure 3), and a female body was found in the form of a slender woman with a snakehead, which became a picture of the sacred symbol of the idea of fertility (Figure 4), as well as some doll sculptures The little girl that symbolizes the sacred mother goddess"⁽¹¹⁾.

The gods (Inana / Ishtar) were considered by the Sumerians primarily as "the mother deities", as they were called "the mother" in the cuneiform texts related to their worship and rituals, and according to the genealogical lists that the deities (Anana / Ishtar) were the daughter of the moon god (Sin). And her mother the gods (Nangal), her sister the gods (Archikikal), and her brother (Shams) the god of the sun. And sexuality) and in this regard, the ancient Iraqis represented the most beautiful pictures of artistic achievements, as well as what writers and poets wrote about her beauty and emotional adventures. Among her other important qualities, which she was famous for being (the goddess of war), as she met (the lady of war) and (the lady of the battle)⁽¹²⁾, and also called the (queen of the divine laws), and (priestess of the god Anu)), and (The Strong Cow of Heaven) ... and other titles⁽¹³⁾.

The ancient Iraqi religious thought was characterized by (the principle of analogy), and the belief was that the gods are responsible for managing the universe with all its complex phenomena, whose complexity exceeds the nature of simple human life in its appearance⁽¹⁴⁾. Where the gods are likened to human beings, they do all the deeds and actions that humans practice in their public and private lives, such as eating and drinking, holding banquets, marriage and holding shuras, and like humans also get angry and rejoice, so the heavenly community of gods in the perception of the ancient Iraqis became a second copy About the human society on earth⁽¹⁵⁾, but the gods are superior to humans with their immortality and abilities⁽¹⁶⁾, so the ancient Iraqis represented the hybrid gods (human form) and distinguished them with a distinguishing mark that makes it easier to identify By placing the horned crown on her heads⁽¹²⁾, they embodied the gods (Ishtar) in the form of a beautiful woman who appeared naked at times, heavily armed and winged hybrids at other times, as shows in the (Figures 5&6)⁽¹⁴⁾ Therefore, God is the leader and guardian or protector of groups among the Iraqis My mother, the idea of submitting to the divine will is the most prominent thing in which the ancient Iraqi man believed, because the universe and what it contains are subject to the rulings and desires of immortal beings (the gods) that lead the entire existence, and that everything is made by the gods, and the gods have created man in order to fulfill their desires and meet their needs⁽¹⁷⁾.

The gods occupied great importance in the ancient Iraqi beliefs, and occupied a large portion of the old Iraqi man's thinking, so that he sought to embody them with images that his sight and his hands could perceive, transforming their unimaginable image into a hybrid symbolic image bearing a spiritual dimension that influenced the performance of his rituals and religious rituals as well as achievements. Artistic with different materials such as stone and pottery.

As a result of the cultural and intellectual development that began in the land of Iraq five thousand years ago BC, the ancient Iraqi endeavoured to shorten his ideas, meanings, and philosophical and ideological research with symbolic abbreviations, until the symbol became one of the activities of human thought at that time to express human thoughts, customs and feelings by transforming them into formal symbols. By this, the ancient Mesopotamian man body of the gods in symbolic forms other than the human body, and took the same sanctity in the ancient Mesopotamia, as these forms of symbols replace the traditional statue of gods or accompany it in certain circumstances, and these symbols represented a phenomenon related to the solar system such as a disk. The sun (the sun god), the crescent (the god of the palace), and the eight-pointed star belonging to the goddess (Ishtar) ⁽¹⁸⁾. And they symbolized (Ishtar) with the star as a result of their belief that it is the star of the flower that is seen in the sky where the dawn breaks, and it is the first star to appear in the sky at sunset, and for this it was a symbol of the goddess (Ishtar) who gives fertility and life. The ancient Iraqis also linked the gods to the moving planets, for example the gods (Ishtar) were associated with the planet Venus, as well as the Iraqi gods with symbols of the elements of the environment such as flowers, water and reeds ⁽¹⁹⁾ as show in the (Figure 7).

Because the myth is the first attempt in the history of human thought to develop philosophical concepts aimed at developing solutions to the secrets of nature and its phenomena with distant metaphysical forces that control it and do not control it. My subjects ⁽²⁰⁾ and “Over time, man developed his relationship with myth, which soon became an essential part of the history of human consciousness, and an expression of the human aspiration to understand and interpret the world and existence in a correct and logical interpretation, before the emergence of philosophy and religion with its contemporary meanings. Man’s need to present his questions regarding the secret and the reason for his existence in this universe, the secret of this existence, and the forces that drive it, a man from the beginning felt an acute feeling that there are supernatural forces that regulate the movement and progress of this existence” ⁽²¹⁾. And myths continued to pass from one generation to another over thousands of years, and they may evolve, mutate, and add to the many new elements over time, as there is no specific author for the myth, it is not an individual intellectual product, but rather a phenomenon drawn by the group’s imagination, emotions, experiences and reflections, telling the biography of the gods and demons. The gods and the human being has a complementary role in them and not a basis, and their topics are polemical, holistic, such as the origin of the universe, death and the other world, the meaning of life and the mystery of existence, so myth tends to be strange, imagination, emotion and coding. The myth is not a historical text, it does not specify a specific time, but rather a sacred time linked to the life of the gods and supernatural beings, and it differs from the current time, and these myths have the primary authority on the mind and thought of man, as they are his history, religion and science, and therefore myths are the result of man’s interaction with the universe and nature, which is the summary of his ideas about life and the world after he interpreted and arranged them, so myth is considered a primitive form of science and philosophy, and myths derive mainly from religious beliefs, and are an extension of them, clarifying and presenting it as it is for subsequent generations, a memory for us the biography of the gods and their history to provide us with an idea about The characteristics of each deity and its relations with the rest of the deities, and since religious experience is spiritual, it

does not require evidence, nor does it look to it, but rather it requires energy. High suggestive maintains its legitimacy and reasonableness of the human being. This is what led the myth to be the first intellectual product of man's interaction with the external world, which was later replaced by science and philosophy as more advanced products⁽²²⁾.

Mythological thinking was about the gods and their struggles. It tells about sacred stories through which the phenomena of nature, for example, the creation of man, the emergence of the universe, and other topics are highlighted. Myth relies on imagination and uncommon hybrid exotic things⁽²¹⁾.

Representations of hybridization in ancient Mesopotamian arts:

The representations of hybridization in the ancient Iraqi art were linked to different civilized eras, so the ancient art of Mesopotamia was famous for its diversity and abundance, and was distinguished by its ability to innovate and its broad imagination that exceeded the limits of reality.

The Sumerian thought in Mesopotamia dropped the social outlooks of its earthly world, including its state and family system, on the universe, so I believe that there is a state consisting of a multitude of individual wills with chaotic and terrible powers that control his fate and his life. And that the Sumerians' inspiration for this metaphysical vision resulted from their fear and sense of dread from the turbulent environment around them⁽²³⁾.

The statues of figures represented by the ancient Sumerian artist had ideas and mental expressions that seemed to the minds in a Western way, as the direction of art forms in ancient Iraq towards nature "depends on abstractions that fall outside the scope of the Sumerian meditations. The animalism, whose abstract conclusions are used, and the permanence of the manifestation of ideas and experiences in it, philosophical beliefs in their entirety are embodied in (Sumerian) mythology, and this explains why the figurative achievements of animal forms represent the subject matter of many Sumerian arts"⁽²⁴⁾. One of the Sumerian hybrid products is the mythical monster that stands at the head of a long line of monsters that have appeared in all eras as a sign of the fear and horror that man feels about his helplessness in a world that is hostile to him, which is "an imp with a human body and a lion's head, as it is a dramatic embodiment of the fears that were in the mind of man."⁽²⁴⁾. This frightening creature has a human (female) body, the indication of sex and fertility, and (the head of a lioness) the sign of power and control, as in (Figure 8.)

Throughout the ages, the ancient artist employed beliefs, myths and mythical symbols that many realistic and imaginary animal forms on cylinder seals share. The use of the cylinder seal was common in ancient Iraq when the artist accurately embodied his beliefs and symbols on the surface of those seals. Wild and domestic animals occupy they have an important position as elements and symbols of forces and protection that enhance or threaten human life. There are many hybrid composite artworks such as the eagle with a lion's head and two dragons that resemble a snake (Figure 9)⁽²⁵⁾.

We find a pottery vessel as in (Figure 10) in which several hybrid animals have been added to human characteristics executed on the end of a Sumerian lyre. At the top, we see the hero (Gilgamesh) embracing two bulls, and the bull in a hybrid human form is the symbol of (Enkidu) friend of (Gilgamesh). The second we see the lion, which is a symbol of death and strength together, and both the third and fourth rows contained animals

represented in the cow and the Capricorn and a man of a hybrid boat from the tail of the scorpion, which is one of the symbols of the guards of Mount Mashu, and the Capricorn is the symbol of the god (Dumuzi) in the Sumerian myths. And the votive panels were not without hybrid shapes, so we see (Figure 11) the bird (Amdukod - Nanker Su) holding two lions with its claws, and in the lower part we see an ornamental shape as if it were twisted snakes ⁽²⁶⁾. The expression of hybrid forms for the Sumerians is an indication of the different life forms. These animals and plants were not only natural physical elements but were also symbols of superior concepts ⁽²⁷⁾.

Art in Sumerian thought became one of the means of expressing their dialectical stances towards cosmic existence, as the forms of their artistic productions were not (human and animal elements), i.e. purely visible physical elements, but rather represented spiritual symbols of cosmic celestial concepts since they were looking to liberate the sculpture from its tangible material. By Westernizing its shape by forming a hybrid compound, such as in the form of a man with the head of a hybrid goblin or a woman with a snakehead, as mentioned above, to give it a supernatural power that affects the group in order to perform its ritual duties ⁽²⁸⁾. Art during the Akkadian era tended to embody the largest number of symbols and hybrid shapes on cylinder seals that represent the beliefs of the community and their legendary thought. Hybrid forms were embodied in prominent sculptural works, including the seal (Figure 12) representing the god (Shamash) while he was greeted when he ascended the mountain of the underworld with his weapon, and the gods (Ishtar) stand in the form of a hybrid compound with two wings, and the water god (Anki) who brings out the water. From his shoulders and full of fish, and among his other symbols is the turtle in addition to fish, and in (Figure 13) we notice (Gilgamesh) stabbing a revolution, and we see (Adad) the lightning god standing on the back of a hybrid animal composed of a lion with two wings, which is the symbol of the bird (Amdo Code) ⁽²⁶⁾.

And one of the most important vessels that was found in the era of resurrection is the (Kodia cup) that belongs to the prince (Koda) (Figure 14) and this vessel contains the form of two snakes wrapped each other and placed between the dragon (Mashkhosho), which is one of the symbols of the god (Marduk) This animal is a hybrid composed of the head and tail of a snake and the body with fish scales and two front legs of a lion and two hind legs of an eagle ⁽²⁷⁾, but in the area of prominent and anthropomorphic sculpture, a hybrid animal was found composed of the body of a bull with a human head as in (Figure 14).

Among the other hybrid forms that appeared in the era of the Akkadian civilization, the shoulder of a masculine human being applied to the top with two heads of small deer, each looking to the side (Figure 15) and the lower limbs of a human being. One of these limbs was naturally represented, while the other was in the form of a reed boat resting on the water in a way it is straight, then moves up and folds from the side (Figure 16) ⁽²⁶⁾.

As for Babylonian art, it is distinguished by its use of different parts for several animals, in order to embody their imaginations of the forms of their various gods, and it is also distinguished by its use of myths and partial symbols as religious connotations, and the truth is that Babylonian art, with what it gave to members of the great potential for movement, its artistic forms took their sizes not from their existence Actual, as much as it took its sizes from its symbolic and moral connotations ⁽²⁸⁾.

The works of art in the ancient Babylonian art, including (cylinder seals) in which symbols became used to fill the depicted surface and express the beliefs, religions and legends of the pagan peoples at the time, so we see in the seal edition (Figure 17), new forms of symbols and gods in a hybrid form, such as the dragon formed from the body of a winged lion Which is considered a form of the bird (Amdo Kod), where the god of lightning and thunderbolt sits on its back (Adad), and behind it stands a goddess carrying a sceptre with a ram's head, which is one of the symbols of the god (Anki).

And during this era, a pottery slab (Figure18) was found embodying a hybrid fairy character named (Lilit), naked with two wings, holding in both hands the ring and the sceptre, and standing on two lions. We also find this same figure for those gods in (Figure 19), which is a votive vessel Some symbols appeared in it in the form of recessed holes representing (a turtle, fish and birds). Among the strange shapes of the gods or perhaps the jinn during this age, we see (Figure 20) consisting of four compound faces treading on the back of a ram ⁽²⁶⁾.

The Assyrian artist was inspired by realistic and mythical fictional scenes together in the artistic works, in the seal (Figure 21) and he depicts for us a hybrid form of a winged bull in front of which a man stands above his head, the symbol of the god (Assyria), which is a winged disc with a human head, and we also notice the seven balls, the symbol of the gods (Anunnaki) or what was called in the Assyrian civilization by it (Spiro) and we also see the crescent symbol (Sin) and the star symbol (Ishtar), and we see the winged creature with the head of the hybrid eagle (Figure 22) on an obelisk representing the scene of offering sacrifices standing in front of the tree and bearing in one of the His hands are a pine fruit and in the other, a bucket, and this illustrated carved figure is a hybrid human wearing a mask with the head of an eagle and on his back two wings ⁽²⁹⁾.

As for the prominent sculpture, we see (Fig. 23) represented by the transfer of wooden panels across the water, and among those figures we see some of the symbols distributed in the water scene, we see the winged bull (Lamasu), another ox with horns, some fish and turtles, and a hybrid being made of a man in the shape of a fish. These symbolic, hybrid pictorial scenes in the field of sculpture confirm the artist's adherence to his beliefs, beliefs, and religion through his embodiment of the symbols that substituted for the form of the imagined god ⁽²⁶⁾.

Among the important mythological forms that were known in the ancient Iraqi Assyrian thought and art are those that appeared in the form of mythical beings, which are hybrid creatures composed of human and animal forms that are unparalleled in nature. Religious drama and mythical imagination played a major role in creating their forms, the most famous of which (bulls) And the winged lions) are hybrids with human heads, and were used as the guardian angel for the entrances to palaces and temples, as in (Fig. 24) ⁽³⁰⁾. Hybrid winged bulls are amazingly impressive figures, and with these figures were several inscribed inscriptions, probably illustrating, and related to, religious purposes.

In the modern Babylonian era, the most important models (containing hybrid forms) that were known in it are (Ishtar Gate and the Procession Street) and are considered one of the most important Babylonian artistic achievements of our time, as they mixed architecture with sculpture, ceramics and painting, and the animal symbols were loaded with thought Mythical fiction representing the calf and the dragon, ⁽³¹⁾. The gate was decorated on both sides with scenes depicting hybrid mythical animals (Fig. 25).

Among the most important symbols that appeared in this era are the shapes of lions and bulls, as well as the compound hybrid animal called (Al-Mashkhosho), as it is the descriptive animal of the gods of the underworld such as (Marduk, Nebo, Narkal) and the origin of his Sumerian name is (Mosh - Khosh) the red dragon, It means the fire dragon, which is a hybrid being made of the head of a two-horned snake and a body covered with snake scales, its front feet resemble the feet of a lion, its hind feet in the form of eagle claws, and the tail of a scorpion (Fig. 26) ⁽³²⁾.

Indicators of the theoretical framework:

- The emergence of exotic forms as a result of the contemplative thought of the human being.
- Hybrid organisms. Compound animal shapes and imaginary myths.
- Hybridization is the process of combining two or more things. These objects differ in their affiliation and properties to produce new things with strange and unfamiliar qualities.
- Hybridization is a mixture of species and races, and it is between two, three or more types, depending on the type of crossbreeding and the desired goal.
- There is hybridization between human and animal species, cultures, governments, educational standards, values, and others.
- Religious awareness in human civilization is its intellectual transfer that crystallizes into the system of devotional rulings, and the first connection that arose between man and the forces that had an effect (sensory - metaphysical) on it.
- The dominance of social conditions and systems over the ancient Iraqi man is a reason for formulating hybrid forms in the ancient art of Mesopotamia.
- The expression of hybrid forms among the Sumerians is symbols of superior concepts and mirror images of different life forms.

Search procedures:

Research community: The research community includes a group of ancient Iraqi artistic products, which amounted to approximately (25) works.

Research sample: For the purpose of achieving the goal of the research in (identifying the representations of hybridization in the ancient Iraqi art), (3) models were chosen in an intentional manner.

Research Methodology: The descriptive approach (content analysis) was adopted in analyzing the research sample, as it is the best method for the study and to reach the results.

Research Tool: The theoretical framework indicators were relied on as model arbitrators for analysis.

Analysis of sample forms:

Model (1) Imdukode lion-headed eagle:

The compositional work consists of three creatures, we find on the two sides (Elle) two identical pairs but in opposite directions, and in the middle of the work is the hybrid object (Imdukode) with the head of a lion and the body of an eagle with its arms

open to dominate the scene, and we find the head of the hybrid being outside the framework, in addition to indications and symbols concerned with the artwork as show in the figure (27).



Fig.27 show the Imdukode lion-headed eagle

Work analysis:

In the period of Uruk BC. We find a description of this being as a god from Mesopotamia with half god and half devil in the form of half a man, and half an eagle with the head of a lion, as it represents the embodiment of the burning southern winds and ominous thunder clouds. It is still present within it. The hybrid being in this work expresses a field that can never be disclosed or not even seen, as it represents on the invisible side an indicative symbol of southerly burning winds, and the sounds of thunder that warn of pessimism, so we find that the ancient Iraqi artist tries to represent the features of the object in an imaginative way considering every prominent work of art. It is a fiction, as it reflects the hybrid being a state of fear and surprising, but it is not surprising that the first look appears, when we sleep in an unfamiliar environment, when we wake up we feel a moment of astonishment and dread, and we have a sudden feeling of unreality, with this proposition the ancient Iraqi artist wanted to Connects that image of the artwork. He sees the hybrid being not emerging from anything but self-awareness that has become difficult. The artist does not claim to give him an explanation about the structure of the object. It is an attempt to show the content of the characteristics of the mythical being on which he built his artwork. With this demonstration, the artist wanted to clarify an idea that one should take the material of a mythical story seriously, and move away from engaging in meaningless work. The hybrid forms of the Sumerians are an expression of symbols and concepts and inverted images of the different forms of life.

Model (2) Lilith:

The features of the hybrid formative body of the goddess of the world refer to the lower world, through the centrality of the composition, which takes up most of the workspace, with her female body, with the details of the visible organs in the work, and coherently showing her arms while holding the symbol of life and authority, and the power of sight that appears to see the visible and invisible worlds, and to emphasize The salad appears at the bottom and on the sides, two bum-shaped animal figures stand ready, and Ishtar's legs control two subtracted lions while they are gripped by an eagle's claw, which consists of three fingers and the back of the last two at the top of the leg on both sides as show in the figure (28).



Fig.28 show the Lilith

Work analysis:

This dreamy possibility that composes the hybrid form of existence always represents for the ancient Iraqi artist a basic possibility of expressing the contradictions of human existence. And the idea that the animal does not live in consciousness is capable of defining things and seeing them in an objective, realistic form. Therefore, we find that the attempt to create a hybrid being is a process of creating a human being of a higher race, through a synthesis of two or more complete beings, one human and the other non-human. We find that the goddess Ishtar in Akkadian mythology represented the central female deities, in addition to the fertility goddess, and a goddess Physical love and the goddess of war and conflict, and is also considered the patroness of concubines and women of virtue, and of course, this is only an imaginary possibility, as crossbreeding is a process of combining two or more things. These things differ in their affiliation and characteristics to produce new things with strange and unfamiliar characteristics. The assimilation of this action came as a result of the self-gaining superiority over the body, humans and inanimate objects. The hybrid being appeared in this way is when the self gives up its human existence to transform or form into a hybrid being.

Model (3) winged bull:

The artistic work (the hybrid object) is an intentional process to produce a new creation that achieves a certain idea and goal, which appears in front of the work the head of an ancient Iraqi crowned man, where he appears to have the qualities of strength and manliness through the addition of the body of an animal (the bull), which appears with two legs from the front and from the side Five legs. So (The Fifth Man) is a symbol and an indication of movement and movement, this when viewing the work from the side, where the front legs appear as one man to realize the idea of walking, and this in itself is a creative ability possessed by the ancient Iraqi artist and the body appears (embroidered) in the form of feathers to extend with two wings above the body as show in the figure (29).



Fig.29 show the winged bull

Work analysis:

The problem of understanding the human being itself, is a comprehensive understanding of its mental work and its articulation, is the integration of (mental/physical), this project is achievable through the realization of its symbols, the field of the hybrid being has been better defined through that combination, which implies an honourable position of the object. The human invokes the idea of the "guard" who has the characteristics that reflect the strength represented by the bull, and also has two wings that symbolize the idea of flight and be a third eye, which is the eye of the bird, and that this guard is consciously capable of controlling matters of administration and guarding, and the winged bull is an individual from a husband who guards a door against the doors. The city wall (Dor Shrokin) built by the Assyrian king Sargon II. The idea of the hybrid being (the winged bull) has in its original form a positive meaning (the guardian or savior) for the ancient Iraqi artist, and it represents the dream world in the subconscious mind, represented by the head of (Shido Lamuso). The word (Lamasu) consists of two syllables (Lamu), which is a female The jinn in the Sumerian language and its mission is to protect cities, palaces and places of worship. As for the protective male jinn, it was known in Sumerian as (Adalamu) and in the ancient Assyrian or called (Shido). Through this, an idea reaches the enemy that what is a winged bull then. Obviously, it is something everyone (the enemy) feels, something strange, unbearable for others. From this, the understanding of (the self) is an identifiable spiritual state that can manifest itself in the realm of feelings, desires, hopes, dreams, and aspirations, meaning that it is in conflict between the ego/world.

Results:

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

- The topic of crossbreeding was represented by relying on the mythical narration of the concept of hybridization, its meanings and connotations, with intellectual references as well as the specificity of each model.
- The issue of hybridization and its connotations is represented by a mythical system of thought within the mechanisms of the formation of multiple structures in shapes (symbolic and realistic forms), as well as in the peculiarity of each model.

- The topic of hybridization in ancient Iraqi art was represented by transforming the connotations of death or doom into forms similar to reality, such as (the eagle hovering over the dead) and the power of predation like a lion, as in Model (1)
- The theme of crossbreeding is represented by converting symbols and meanings to the authority of femininity, fertility, physical love, strength and war into a hybrid body between human and animal parties, as in Model (2)
- Representations of crossbreeding are considered in Model (3) what constitutes a person's stopping of the self-object and its transformation into an image that can be viewed from the outside as a representation (consciousness/strength / movement).

Conclusions and Recommendations:

Conclusions:

- Difference and diversity in the representation of crossbreeding in ancient Iraqi art.
- The works contained in representing the meanings of crossbreeding in a multiple-way with the thought, religious beliefs, and mythological thought in ancient Iraq.

Recommendations:

- Encouraging graduate students to investigate representations of hybridization in ancient and modern Iraqi art, whether in painting or sculpture.
- Benefiting from the current research in enriching the theoretical and practical lessons on the subject of cross-breeding representations in the faculties of fine arts.
- The necessity of encouraging and supporting the publication of books regarding hybridization and the meanings it carries with its implications in ancient and modern Iraqi art.
- Hybridization and its representations in contemporary Iraqi painting.
- Hybridization and its representations in Greek art sculptures.

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Appendix (1) showing the entire image



Fig.1



Fig.2



Fig.3



Fig.4



Fig.5



Fig.7



Fig.8



Fig.6



Fig.9



Fig.10



Fig.11



Fig.12



Fig.13



Fig.14



Fig.15



Fig.16



Fig.17



Fig.18



Fig.19



Fig.20



Fig.21



Fig.22



Fig.23



Fig.24



Fig.25



Fig.26