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REPRESENTATIONS OF THE STORY IN CONTEMPORARY SYRIAN
SCULPTURE

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ABSTRACT:

The purpose of this paper is to identify representations of the story in contemporary Syrian sculpture. The researchers took temporal boundaries, where the current research determined the works of Syrian artists in the time period (2018-2019), and the spatial boundaries were the sculpture works that were completed in Syria. The original community of the research is determined by (15) sculptural works executed by Syrian artists that carried the concept of the story and are compatible with the current research (representations of the story in contemporary Syrian sculpture). features of the tale in its implementation. The researcher relied on the descriptive research method to analyze the current research sample because of its characteristics that are commensurate with the nature and objective of the research topic. As for the research sample, the researchers identified the research sample with (3) artistic works, as they were chosen in an intentional way, and in accordance with the research goal according to the following justifications: That the sculptural work has a distinctive contemporary style and differs from the rest of society. Contemporary artworks that bear representations of the story. After the researcher completed his study, he reached a set of results. It is associated with (the story), and its semantic data is an effective semantic link in contemporary Syrian sculpture, through the sculptor's interest in listing the details of the story or parts of it in the structure of the sculptural work. The effectiveness of the narrative was also represented in the products of contemporary Syrian sculpture through the intensification of the functional patterns of the idea, event and expression, as well as the structural patterns of shape, line, color and size. In addition to representing the themes of the story, interest in the arts of the ancient civilization and its embodiment in a way that simulates the reality of development and prosperity witnessed by the country. The Syrian artist was also interested in the symbolic tale according to its function in its simple form in the artwork, as in model number one.

Research Problem:

The tale of all kinds is a form of oral expression and an important reference to the Arab heritage, because of what it contains of social, historical, political data, and so on. It has been used by man since ancient times, and in turn, it gained artistic and aesthetic importance from its reliance on special intellectual structures that varied and were affected by the daily event, where these categories are considered The social aspect from which the tale extracts its artistic narrative material, as it has the ingredients that suffice the purpose in the formation of the structural sculpture clear in the process of storytelling, authorship, elaboration and discourse for its real or virtual characters, and its adoption as a basis for building a local art with a contemporary artistic specificity, man was able to link the tale in its artistic form with its data. In the concept of the age and time, and leaves the products of precious and immortal plastic arts, as the story relates to the spirit of culture and in general to the authentic ancient Arab civilizations that were born and developed since the early ages, which characterized civilization in various and wide fields of plastic arts, especially the art of sculpture, that all of this was reflected on the human being and applied On the ground of a tale in sculpture and representation of stories, and in expressing feelings and feelings through a storytelling of sculptural works, and from here it is presented The question about the extent of its use in art, especially sculpture, in determining the problem of the current research by answering the following question: Is there an impact of the story as a discourse system whose presence and employment in contemporary Syrian sculpture?

Research Importance:

- Examining the narrative aspects of sculpture through the works of contemporary Syrian artists.
- It supplies public and specialized libraries with material useful in the field of cognitive and aesthetic propositions that are specialized in plastic arts and literature, and students of fine arts.

Research objective:

- To identify the representations of the story in contemporary Syrian sculpture.

Research fields:

- Objective fields: a study of the representations of the tale in the stereoscopic and prominent works of contemporary Syrian sculpture
- Time fields: The current research is determined by the works of Syrian artists in the time period of (2018-2019).
- Spatial fields: the sculpture works that were completed in Syria.

The Concept of The Story:

It is necessary to know the story and its relationship to art, and thus by informing us of what was presented of thought and knowledge related to the concept of the tale, as we have a history of art, to make it easier for us to know it through tales, and from the moment we want to accept that the artwork was made from the tale, which is Thus, it becomes possible, to be a knowledge of the conditions of the content, namely the forms. Then this art will be concerned with the changes of meaning that occur, that is, the goal of art will have meanings for the work represented by a character ⁽¹⁾, and the story is also linked to the concept of the novel and the story, meaning that the novel has a prose art, a long imaginative. Relatively compared to the art of the short story, the interconnectedness of art reflects a world of events, extensive relationships, and exciting and mysterious adventures. As for the novel, it lies in different human, literary and artistic cultures, because the novel allows us to enter into its entity all kinds of expressive races, whether literary or artistic ⁽²⁾. Thus, the spread of the story through the ages and countries whose structure has enriched its artistic characteristics contributed to the multiplicity of its features in the environment in which it was found, and it remains imprinted with the nature of the environment in which it is promoted, and every people continues to tell it in its own way that is affected by what arises in the people. There are many situations about their real lives and the circumstances surrounding them, so that you find a story that is told from a long distance ⁽³⁾. The nature and form in the theory of the story are based on the essence of art for the possible relationships between the story and the narrative text, as it specifically reveals the problems of time and the events it contains ⁽⁴⁾. The narration is the internal structure of the story consisting of events and facts, according to the concept of a specific time and the narrator's relationship with the events of his story and his direct or indirect orientation to the one he writes to ⁽⁵⁾.

The Concept of The Narrative:

The concept of the narrative text means that it is related to a group of successive events among them and we are informed of them through the accomplished as it is a raw material for the story, which represents the responsibility of time to determine this. It is related to the story as it is considered to have been shown in the time and reality in which the events took place, and the narrative building is the same story, but in the way it is presented to us on the technical level, as it becomes clear that the storyteller and artist do not adhere to the time period of the event in the story telling as it depends on the presentation, delay and manipulation of the scenes. It is a narrative building, while (Tomachevsky)⁽⁶⁾ embodies what he observed of interrelated events, and he notes that some of these motives are so basic that if they fall out of the narration, the story will be disrupted ⁽⁷⁾, because the artistic image requires a building unit in its main achievement, and requires presentation. It is clear to the artistic means by which the artist becomes the engine of the artistic creation process ⁽⁸⁾.

KINDS OF STORY:

The Allegory Story:

The allegory comes in revealing the hidden and real things of the world of things, that "everything that replaces something else in its indication, not by means of perfect conformity, but by suggesting or by the existence of an accidental or common relationship" ⁽⁹⁾, as the allegory is considered an effective symbol. Man has known it since the earliest times, since his existence in the universe. He was expressing the symbol in knowing everything he saw around him, in discovering, understanding and interpreting the secrets of life. "Non-symbolic behavior in Homo sapiens is the behavior of a person as an "animal", while symbolic behavior is the behavior of the person himself as a human being" ⁽¹⁰⁾.

TRUE STORY:

Folk tale:

- The folk tale is important and highlights the art of folk literature, as "folk tales are considered one of the most important and oldest topics invented by man, expressing his fantasies, perceptions and reflections on life inside and outside himself. Folk tales are rich in intellectual, moral, social and aesthetic sayings. That is from the reality of life or through his perceptions of what is above life and worlds beyond nature" ⁽¹¹⁾, Since the folk tale is a reality coexisting with man, it is always considered a well-built artwork, as it coexists on the Sunnah and its narrators. The artist plays with its form and content to suit the essence of his artistic work ⁽¹²⁾.

Historical Story:

- The historical story is the most convincing of what it represents for a reality coexisting with the events, as it represents a literal transfer of depicting the event through narration so that a picture of what the artist is telling becomes clear to us. To highlight a scene that occurred at a specific time, whether the subject was human, civil, or symbolic, in a manner appropriate to the artistic composition. ⁽¹³⁾

The Unreal Tale:

- The mythical tale: the myth comes in its conception as one of the most important phenomena of ancient humanity and as a traditional tale related to several meanings. It is a distinct cultural phenomenon with high privacy. This phenomenon may be distinguished from other races, and it does not depend on (mythology)⁽¹⁴⁾ but rather It pertains to the various human sciences, and it has the rich material it offers to peoples in most fields to contribute to the interpretation and understanding of other cultural and human phenomena as the myth was a tool for the artist as a system of cognitive style as well as in the interpretation and explanation of internal psychological issues, where the myth is an integrated intellectual system It absorbs the existential anxiety of the human being, as it is transmitted from one generation to another, through the oral narration, and the artworks that were preserved in temples and other places where the myth is a literary and artistic text, placed in the most impressive

artistic image that affects souls, and this is what increased its control and influence on literature and art. ⁽¹⁵⁾

Fairy Tale:

- The fairy tale gives an artistic formation about the ideal of man and nature in realizing his imagined world to reflect an artistic image of the recipient, "it presents an imagined model far from reality to a degree that is not fit to be an example on any level" ⁽¹⁶⁾, (La Fontaine) gave a form to the theory of myth with an artistic concept and giving the character of his personality, he made it an innovative art. "The myth consists of two parts, one of which can be called (the body) and the other (the soul): the body is a narrative, and the soul is the meaning. Which it contains, and it is necessary to illuminate the pleasure in the souls so that this meaning becomes effective and capable of convincing." ⁽¹⁷⁾

STORY ELEMENTS:

Time:

- Time is one of the main pillars in the narrative process, and accordingly the function of transforming the raw event into a narrative event falls, as it is different from the rest of the narration elements, but it enters into multiple relationships with the narrative components of the narration such as characters and events, and the distance between events is considered, as The characters are independent, they do not grow and develop in the text or outside the scope of time and its course, and the whole event does not exist outside its scope, it is within it ⁽¹⁸⁾, since time has a relationship in linking events in which the artistic component of the forms is functional and essential, the artwork has A link at the time of events between the narration time and the spoken time, as it is the one that depends on the installation of artistic forms in the narrative text ⁽¹⁹⁾.

The Place:

- the story is related to the place of the artwork, which has an active presence in human life, as the artist bears the privacy of the place according to his relationship with it, as well as the culture that plays an active role for the place where the work emerges in a different way, and that each culture is prepared to contain the relationship between the artist And the place is a dialectical relationship, just as the human self is not complete within the limits of itself, but it is outside these limits, to make everyone around it in its own way, and its cultural and artistic value falls on the place ⁽¹⁸⁾.

Characters:

- The characters are the elements of the story, where "the author presents in his story a group of characters after carefully choosing them and drawing

their features in his mind carefully so that they rotate with the facts and accidents he drew. In one orbit, they all move in the path drawn through the stages of the story from its beginning to its end." ⁽²⁰⁾.

The Event:

- the event is the backbone of the abstraction of artistic elements, and one of the most important elements of the tale that involves many relationships such as time, place and personality, as the artist who completes his artwork and chooses the subject of life events, for what he deems appropriate in completing the work, where he chooses, deletes and adds from his cultural balance and artistic imagination, which makes the event something important that we do not see in our living reality ⁽²¹⁾.

The Plot:

- The plot also depends on the event, which is the series of events in which it takes place, to form an organic organism interconnected with a close artistic bond. It is not separated from it in any way in the construction of the artwork ⁽²²⁾.

The Story in The Ancient Levant Carving:

Migration to the Levant has varied since ancient times, and this geographical area, which currently includes several countries: Syria, Lebanon, Palestine, and Jordan, and the Amorites are the first people to settle in these lands, which are considered the cradle of civilization ⁽²³⁾.

The Amorites are considered one of the peoples that settled in the mountainous areas and the plains, as "the Amorites were known in the Sumerian records as (Marto), and in the Akkadian as (Amoro), and these people were known through written historical texts and documents, more than we know them through the remaining monuments" ⁽²⁴⁾, which means (Marto), meaning the West, because they are one of the migrations that were founded in 2900 BC, as they headed west, and the name (Amoro) later became a name for ancient Syria ⁽²⁵⁾, and the Amorite capital is (Mari), This name is also considered to be their god of war and hunting ⁽²⁶⁾, and one of the distinctive statues found in the Kingdom of Mari is the statue of the goddess of the fountain made of white stone, and the statue is a sign of the goddess of fertility who brings water. It also bears on its forehead two bull horns, a symbol of divinity as in (Figure-1), and the statue involves an optical illusion, as the water poured into the tank rises vertically, according to the scientific theory, the theory of pots passing through a channel dug in the heart of the statue until the jar that the gods held in her hands, as well as the Three are fish on the folds of the mantle, and they are in an upward and downward motion ⁽²³⁾, As for the Canaanites, some researchers note that the name of the Canaanites is the low land, and they are one of the Semitic tribes from the Arabian Peninsula, and the Greeks called them the Phoenicians later, the second group that played an important role in the history of Syria after the Amorites. The Canaanites and the Amorites belong to the same migration wave, and therefore the ethnic difference between them is non-existent, although some

of the Sumerian and Hurrian elements gradually merged with the Amorites, while some other local elements merged with the Phoenicians, so the land of the country was undivided in their time ⁽²³⁾. Shamra" 1450-1200 BC Most of the sources confirm that the discovery of (Ugarit) It is the most important archaeological discovery in Syria and Palestine in modern times. This importance is due to the large number of texts in which it was revealed ⁽²⁷⁾, the most famous epics and legends that have reached us is the epic (Baal) who is waving his right hand with the ax and carrying the left hand the symbol of the thunderbolt as in (Figure-2) ⁽²⁸⁾, And the Arameans, who are among the Semitic peoples, "before the Arameans were called by this name, they were tribes of travelers in the northern desert of the Arabian Peninsula. They were like other Bedouins before them and after them pressing from time to time on the lands of their remote neighbors in the countries of Babylon and Syria with the aim of possessing them. BC These tribes had inhabited the banks of the middle Euphrates valley, where their nationalism and language originated, and it can be believed that Aramaic came from a Western Semitic dialect that was used in northwestern Mesopotamia in the first half of the second millennium" ⁽²³⁾. Aramaic kings and his scribe in front of him hold writing instruments (eighth century BC). The king is seen sitting to the left on an elegant throne carved from wood, ivory and gold and has a footstool of the same workmanship as the throne. He sees his scribe in front of him carrying something like a book under his left armpit. A clear tale circulated between the king and his writer, and he also expressed his feelings of embodying the scene in a way that clarifies the narrative aspect of it, as in (Figure-3). ⁽²⁹⁾.



Fig.1 Goddess of The Fountain



Fig.2. God Baal



Fig.3. The Aramaic King of Samal

Approaches To the Structure of The Story in Contemporary Syrian Art:

The Syrian artist turned to paying attention to the arts of the ancient civilization and embodying it in a contemporary way that simulates the reality of the developments that the country witnessed in terms of development and flowering at the beginning of the twentieth century, which was a realistic period that expressed the concept of simulation and presented in a realistic and symbolic framework, through which the contemporary Syrian artist was able to address

the social issues that It included historical achievements and legendary and symbolic tales in the horizons of the artistic vision, and attention to highlighting the features and features more than emphasizing the sculptural values in their modern sense to make the cultural and popular heritage a tale written by the Syrian artist in its various forms, which emerged a generation of pioneer artists who laid the foundations for the fine art movement in its new concept The concept of traditional arts inherited from the ancient artistic formulations was also removed, and through it the artistic movement moved towards Western art, which has a long history of figurative arts ⁽³⁰⁾, and at the beginning of the twentieth century the pioneers were limited to creating works of busts and heads only, and the pioneers did not produce from Raw materials other than gypsum and molds, which exposed their works to damage, that art was few and rare, and did not join in the fifties except for the A night of artists ⁽³¹⁾, as we find that the plastic movement in Syria began to take on more real dimensions and artistic experiences expanded, and the pioneers' experiences began to express their goals and aspirations towards a world that simulates reality and the variables of the plastic movement. It keeps pace with the course of history ⁽³²⁾, as it is considered (Mahmoud Jalal) ⁽³³⁾. He is one of the first pioneer artists and one of the founders of the Syrian contemporary plastic art movement, whose works were filled with historical, symbolic and popular tales. As for the historical, which he embodied in the monument (the Arab revolutionary), as it simulates the tragedy that took place in the country from wars, as evidenced by the work in the walking position and holding a torch in his right hand He completed it in 1967 as in (Fig. 4), as he was interested in painting and sculpture in its popular form and other fields of arts, where he expresses his works in the search for artistic values of the visible reality from its external surroundings to emphasize the intended meanings in his achievements that emerge from them in an atmosphere that transcends them The bright local spirit of it also expresses the original Arab features ⁽³⁴⁾. As for the artist (Saeed Makhlof) ⁽³⁵⁾, he used the raw material to tell his stories in his spontaneous style in the artistic formation of the work, as he is considered to have used the raw material of wood and stone in the manufacture of sculptural works, especially tree trunks. The olives available in his environment, and this is what encouraged the artist to innovate in the completion of many works of art, as he completed the first work in 1963 from wood as in (Fig. 5), as this period is considered lost for him, as he finds himself expressing About his obsessions in carrying out the work and sometimes he feels amusement in the completion of the work, later the obsessions turned into a new method of expressing his symbolic tales that began to ripen his world of new ideas that crowded in his imagination to express a battle and conflict between his thinking and expressing his obsessions to produce a work with a group of masks It is expressed by the cry and the pain that he tells us during his work, which is filled with a world of imagination, symbols and expressive forms, evoking spatial formations intertwined in the form and through emotions that emerge on human faces such as children, women and men ⁽³⁶⁾, while the sculptor (Aktham Abdel Hamid) ⁽³⁷⁾ On the accumulation of knowledge and access to art in the ancient Syrian sculpture, through which he finds original and innovative values, the sculptor Aktham did not rely on the method of simulation, but rather reformulates its formulation in its simplified and new concept to keep pace with contemporary with his own technique, which narrates through his works mythic and symbolic forms

through which he emerges Familiar birds and houses evoked in his mind. He also focused on the identity of women's female faces and their importance in society, as in (Fig. 6), as he used wood in his achievements, which include an updated value in movement and shape, and highlighting the eyes in their cuneiform form, which he accomplished in 1992 and expressed the work of the legendary face. Of the ancient Syrian civilization ⁽³⁸⁾.



Fig.4



Fig.5



Fig.6

Indicators Of the Theoretical Framework:

- The tale is the primary tool for narration, as it is considered a type of oral narrative that the narrator performs in shaping the tale.
- The completed forms of the cultural heritage turned towards the style of contemporary Syrian art through their abstraction to express the perception in the aesthetic movement of the works.
- The Syrian artist portrayed the story through the accumulation of knowledge of the ancient civilization. also used different materials in each work to tell his stories in proportion to the material.

SEARCH PROCEDURES:

Research Community:

The original community of the research is determined by (15) sculptural works executed by the Syrian artists that carried the concept of the story and fit with the current research (representations of the story in contemporary Syrian sculpture). Its technical pages included features from the story in its implementation.

Research Methodology:

The researcher relied on the descriptive research method to analyze the current research sample because of its characteristics that are commensurate with the nature and objective of the research topic.

Research Sample:

The researcher specified the research sample with (3) artistic works, as they were chosen in an intentional way, and in accordance with the goal of the research according to the following justifications:

- That the sculptural work has a distinctive contemporary style and differs from the rest of society.
- Contemporary artworks that bear representations of the story.

Research Tool:

The researcher relied on the indicators of the theoretical framework as criteria in analyzing the research sample, and this is consistent with the approach followed by the researcher.

SAMPLES ANALYSIS:

Model (1)

Sculptor's name: Aktham Abdel Hamid
Work name: The Return of the Phoenix
Material: Spanish white marble
Size: 4m x 1m x 120cm
Year of implementation: 2018
Ownership: the artist's private property
Source: From the artist himself

General Description:

The legendary artwork of the phoenix consists of the body of a woman and the wings of a piercing bird as show in the figure (7) made of Spanish white marble. It symbolizes a mythical bird that raises its head towards the sky and hair falls to the back, taking a starting position based on a cube-shaped base.

Analysis:

The artist took the legendary shape of the phoenixes shown in figure (8), which accompanies the ancient events of myths and beliefs in the Phoenician civilization, which symbolized eternal renewal and has a wide echo in the ancient folklore. It stands tall and represents the authority that was sent from the sky and gave the artist the composition about everything that is latent with a plastic symbol in a sign of the ancient mythical reality coexisting in the ancient civilization in its new form, as if the artist presents an equation between the spiritual form and what is legendary at the same time, and through the story The legendary phoenix as a manifestation of immortality, strength, control of life, goodness and the elimination of all evils. This can be considered a manifestation of the legendary tale in satisfying the soul to express the importance of the tale in its artistic formation. The sculptural achievement was characterized by simplicity in expression so that it is clearly visible. As a speech announcing that the recipient will be able to read it and probe the depths in its depths to reveal its symbolic connotations, which in itself tells a legendary tale in the form of a sculpture of the ancient Reich, it was not the use of the shape of the bird that approaches the mythical bird, but it was intentionally, through which the sculptor wanted to convey a scene expressing reality in a contemporary style.



Fig.7



Fig.8

Model (2)

Sculptor's name: Muhammad Bajano

Work name: Universe

Material: local marble

Size: 30 cm

Year of implementation: 2018

Ownership: the artist's private property

Source: From the artist himself

General Description:

The artist took the symbolic form to tell the story of the universe. The stereoscopic work represented the emergence of wide and small gaps with the addition of lines in circular and curved shapes as show in figure (9). A large gap emerged in the middle, taking the position of revolving around it rings with three small gaps, as well as the emergence of a gap forming an eye attached to

folds of diagonal lines and two gaps. At the bottom of the eye, there are also ten gaps on the left side, from which the cuneiform shape is taken.

Analysis:

The artist completed the figure for a symbolic tale in its circular shape, which represented the universe and the planets surrounding it and a world of stars, clouds and hurricanes to tell us the variables that occurred on it, as the artist gave a symbolic reference to a large gap such as the main center of man being created in it and fixed on the earth and ocean from all directions, Where the sculptor gave forms of simplification in its inherited symbols and connotations and its use through his world full of established nature and changing life, which floated on it from events in a symbolic expression in the rhythms of lines, spherical shapes and wavy lines. Contemporary pairing with the symbols used for art, these forms were inherited in a new style that combines contemporary art through the interweaving of the vocabulary of forms, where the artist added the shape of the eye that looks at the universe in an expressive manner, and it is the source of inspiration for the artist who sees the course of life and tells it to us in the form of symbolic tales, that the artist gave the concept of balance in the work and the stability of the sculpture's shape and showing some clear lines that cover the shape, as well as giving it the rhythm of renewal for flexibility in composition and structure technical agent.



Fig.9

Model (3)

Sculptor Name: Fouad Abu Assaf

Work name: Walls Made by War

Material: Basalt stone

Size: 100 x 64 x 18 cm

Year of implementation: 2019

Ownership: the artist's private property

Source: From the artist himself

General Description:

A sculptural work made of basalt stone with a grey color, where the achievement of a stereoscopic sculpture of a political tale appears, which consists of human heads placed in a regular manner with the different movement of each work, as the heads are topped by a stable dove above them consisting of fourteen heads, distributed in equal rows with eyes closed the middle is the face of the infallible with a scarf.

Analysis:

This group consisting of heads expresses the political story that the artist tells us about the destruction and war that happened in his city, where he embodied the features of the faces with pallor and stillness, which expresses the extent of their fear of the painful reality, where the artist was able to merge and form the heads in a random appearance on top of each other, The sculptor expresses the victims of the war by telling a realistic story that took place for a people living their lives in peace. The artist chose the human head as the main element in the society. The war that the people went through and the suffering as a result of the wars, and from this point of view, the artist created the process of harmony and cohesion in the components of the story to indicate the ugliness of the tragic event that befell the people in Syria, which adds to the imagination of the recipient that the victim was tortured, before beheading, that these victims Placed on top of each other to confront violence, these heads of rejection of war were lined up in his narrative subject of what happened and what will happen, each piece has a story and a tale in a tragedy that happened to them, the artist symbolized the dove that expresses hope and peace He considers that freedom exists, which will come after waiting and security will return, and the people will be proud of life and stability, which has taken over the artistic work to stand tall above those heads.

RESULTS:

After the researcher completed his study, he reached a set of results.

- (The story), and its semantic data, are linked to an effective semantic link in contemporary Syrian sculpture, through the sculptor's interest in listing the details of the story or parts of it in the structure of the sculptural work.
- The effectiveness of the narrative was represented in the products of contemporary Syrian sculpture through the intensification of the functional patterns of idea, event and expression, as well as the structural patterns of shape, line, color and size.
- The themes of the story are the interest in the arts of the ancient civilization and its embodiment in a way that simulates the reality of development and prosperity witnessed by the country.
- The Syrian artist was interested in the symbolic tale according to its function in its simple form in the artwork, as in model number one.
- The political story highlights a kind of living reality that the Syrian people are going through from a war. The artist implemented its regular characters for faces and situations in their behavior, and their actions and

attitudes emerge, and this was confirmed by the contemporary Syrian sculptor through his works as model number two.

- Afnan Al-Suri documented the mythical tale in its special form and character by introducing him to ancient civilizations, and embodying them in a new and contemporary way.

CONCLUSIONS AND RECOMMENDATIONS:

Conclusions:

- The references of contemporary Syrian sculpture affected the nature of the intellectual approach to (the story) and the simulation of plastic perceptions of the scenery of the sculptural image.
- The ancient Phoenician art had a clear impact on the elements of the story in contemporary Syrian sculpture, through the borrowing of symbols and their use.
- The allegory in contemporary Syrian sculpture is an emotional and subconscious treasury that transmits through the sculptors' visual images represented by various forms and symbols by dealing with media, social and human relations and other incidents.
- The folk tale associated with the artwork is centered on mental flexibility that makes the imagination a starting point for realizing hidden desires by formulating its formations and forms that make up its artistic output.

Recommendations:

- A study of the representations of the story in the first civilizations and how to shift towards the arts of modernity, post-modernity and contemporary art and the ways in which the artist worked throughout history.
- The researcher recommends paying attention to the ancient Syrian heritage and highlighting it in a way that encourages the Syrian artist to benefit from their arts.

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