



E-ISSN: 2706-8927
P-ISSN: 2706-8919
www.allstudyjournal.com
IJAAS 2023; 5(5): 29-34
Received: 14-03-2023
Accepted: 18-04-2023

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Narrative influences in contemporary ceramics experiences

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DOI: <https://doi.org/10.33545/27068919.2023.v5.i5a.989>

Abstract

The current research dealt with the study of (narrative influences in the experiences of contemporary ceramics). It contained four chapters. The first chapter included the methodological framework for the research, which was represented by the research problem, which dealt with the possibility of the contemporary Iraqi potter from having an imagined narrative vision in the embodiment of his ceramic productions.

As for the second chapter, it included two sections. The first topic included (narrative between mechanisms and elements) and the second topic (narrative in contemporary ceramic experiences). The research ended with the indicators that resulted in the theoretical framework.

The third chapter included the research procedures that included the research community, a sample, the research methodology, and the analysis of (3) ceramic models. The fourth chapter included results, conclusions, and a number of results reached by the researcher.

Keywords: Narrative influences, contemporary ceramics experiences

Introductions

The first man, with his thought and his aesthetic vision towards things, sought to form a definite expressive image through which he would express his gesture, which exceeds in the power of its expression what can be expressively, since he was born with the motive to establish a special world of absolute values to be a substitute for the changing world of manifestations subject to will. As we find the European potter a quasi-artistic form and an idea leading to a creative phenomenon with a beautiful narrative that comes with the state in which artistic experiments ignite to establish a formation loaded with thought and content directions, the narrative is subject to interpretation that the artist's mind strives to break every previous horizon of experience or reading, and from here the research problem is determined to wonder what influences are listed in the contemporary potter's experiences?

Research importance

Increasing the plastic orientation of ceramics by integrating the narrative into contemporary ceramic experiences as a contemporary philosophical thought. Giving ceramic works a philosophical value, in addition to expanding the knowledge horizons of researchers and scholars in the field of plastic arts.

Research Objectives

The objective of the research is to identify the influences that are narrated in the experiences of contemporary ceramics.

Search limits

1. **Objective boundaries:** The current research is determined by studying the narrative influences in the productions of contemporary ceramics.
2. **Spatial boundaries:** Contemporary Iraqi ceramic works.
3. **Temporal boundaries:** The research is determined temporally from (2010-2018).

Define narrative terms

Linguistically: The quality of the speech context lies in the smoothness and flow of narration and presentation.

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When a hadith is presented properly and accurately, then so-and-so has the ability to narrate the hadith in an elaborate and smooth manner, if the quality of the context is excellent. (Al-Hamdani, Hamdiyeh, p. 187-188) ^[1].

Idiomatically: Means anything that tells or presents a story, whether it is a text, image, performance, or a mixture of that, and accordingly, novels, films, comics, and other places belong to the storyteller side. (Mangrid, Pal, 2011, p. 51) ^[2].

And (Gerard Genet) defines it as a presentation of a hadith or a sequence of events, real or imaginary, presented by means of language. (Sahrawi, Ibrahim, 2008, p. 32) ^[3].

Procedurally: It is the artist's ability to transfer an event or events from its real or imagined image to another aesthetic image embodied in a work of art.

Chapter II

The first axis

Narrative between mechanisms and elements

The narrative system recently opened up to all the ramifications of human life and occupied the thoughts and research of many writers and critics, the narrative after a semantic sign, changes from the multiple life situations in a dynamic way, laden with broad implications, until it occupies a prominent place in human reflective thought.

Since the narrative began since the beginning of the history of the human race, as there is no people anywhere without a narrative, the narrative is present at all times and in all places and in all societies, as it (narrative science) does not stop at literary texts that are based on the element of storytelling in the traditional sense rather, the narration took a literary direction towards all literary and artistic genres alike, so we find it in the legend, the novel, theatrical discourses, tragedies, drama, comedy, and artistic forms . (Mangrid, Ball, 2011, p. 53-54) ^[2].

Narrative is a term that includes the separation of an event, group, fantasies, or choices, whether based on reality or derived from fiction. The narrator, storyteller, or narrator implements the narration process and leads to the narrative text, as it is the narration found in every real or imagined text of stories. (Mornad, Abd al-Malik, 1989, p. 32) ^[4]

Narrative refers to the linguistic, structural, and semantic aspects of narrative discourse. There are two main directions in the field of narrative, the first is the semantic narrative that focuses on the content of linguistic narrative verbs, and the second is the linguistic narrative that focuses on the linguistic elements associated with the discourse and the meanings included in it. (Ibrahim Abdullah, 2005, p. 8) ^[5].

The storyteller is based on two main parts, the first includes a story and includes certain events, while the second includes the form through which the story is told, and this method is called narration, as one story can be narrated in multiple forms, and the reason is due to the fact that narration is relied upon to distinguish ironing patterns, and communication is represented in narration Between two individuals, the first party is known as the narrator or the narrator, and the second party is known as the narrator or the reader. (Mangrid, Ball, 2011, p. 45-46) ^[2].

Among the additions to the linking relations of the event, which the narrator reviews is the artist through his presentation (narrative material) is the artistic work that may be realistically related to the thought of description or far from it within the levels of imagination of the artist in contrast to the realistic tendency of the event and the adoption of a new method in shouldering the descriptive analyzes of the artwork either (Thomaszewski) It has two features that enable the narration to be the first style.

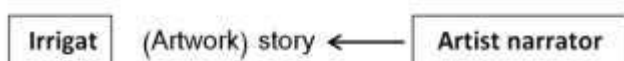
Objective narration, in which the writer summarizes a comprehensive summary of the events, including the narrative ideas of the characters, in order to give the reader the freedom to think about what is being told and interpreted. This type of narration is similar to realistic narrations, or the second type is the subjective narration:- Here the narrator is an interpreter of each news or event and imposes ideas on the reader and invites him to find (Um Bertraiko) cares about the internal linguistic expansion, as well as the value of referral (reference), but the presence of the reference is based on the internal environment of the text. The environment is not treated as closed, but as open. Reading the text and its interpretation with (Echo) is suspected of respecting the cultural and linguistic background (Al-Khatib Muhammad, 2007, p. 85) ^[6], Likewise, the events begin to present a temporal and spatial row by describing the characters and identifying them through movement. The narration also takes a compositional function between the imaginary forms (a novel and a story in literature) and its real forms (event, facts, and history) by extending to the recipient a meaning and an intersectional significance between the two worlds of the text and the reader to spread the relations of man between man and the world and between man and man (Ricoeur Paul, 2009, p. 56) ^[7], the human being himself, as the narrative event, as it has the face of imagination, can reshape our vision of the world, as the event is linked to time and space. Through its representation of a group of scattered incidents that overflow with its meanings and are followed up to form a narrative material that relies on a group of technical and artistic elements for the first year. (Mortada, Abd al-Malik, 1898, p. 19) ^[8].

Thus, every artistic event has a time, and time is linked to a place without time. The successive events from (the beginning, through the middle, to the end) constitute an effective role in the growth and consolidation of the artistic text, and this is what led it to survival and continuity by presenting the ideas of those events with a narrative artistic leisurely significance for the recipient.

The second axis

Narrative in the experiences of contemporary Iraqi ceramics

Global thought at the beginning of the twentieth century and the end of the nineteenth century witnessed a great displacement and radical transformations in art and symbolic forms, this transformation is considered as a displacement in receiving formation as a result of major shifts in thought and making it witness dialectical formal orientations. The image is art and its forms are shifts towards narration in the new image, and it achieved another history of reception and aesthetic response in presenting its plastic categories and established a history of texts and images due to this formal transformation, as it witnessed a revolution against the old symbolic forms of academic



realism as the symbols are transmitted as complexities and as historical knowledge to take the characteristic of constancy within the combined structure with its civilizational characteristics and as a social reality, to achieve the continuity of patterns with the human values they bear, and they may not differ from time and place and can differ only in the means expressing them and determined by the collective behavior in its structure and narrative forms (Golden Man Lucian, 2003, p.4) ^[9], contemporary art, sculptural ceramics, and plastic art appeared in vast and different parts of the world, but the increase was in Iraq, so the effect of alienation should be considered.

In the twentieth century, the aspects are tiring, so the social reality today is crowded with contradictions and multifaceted conflicts, the sudden development, it is in the eyes of many artists a strange and incomprehensible reality (Philip Syring, 1992, pp. 6-7) ^[10], And the processes that take place in the art of ceramics are considered strange only to man as a spiritual formation, but rather they consider that to be the result of global friction due to the development of the laws of rapid communication, as ceramics is no longer a carrier of contents, or an answer to moral, anecdotal or anecdotal contents, but art has become a unique formula due to this displacement that the world witnessed ceramics tries to keep pace with the era in its times, as it does not fall in one form and in its mechanical dimension, rather, it treats and presents the problems of contemporary man within cosmic dimensions, with an expressive and aesthetic framework that opens its horizons on the scale of the inherited symbols within the era in which the artist exercises the true essence of capturing the semantic and aesthetic symbols and drawing them to contemporary city in the throes of creative controversy (Samar Gharib, 1982, p. 103-106) ^[11]. As a result of this displacement, the aesthetic transformation was also confirmed at the technical level in the narration of forms, and the experiences of the contemporary potter and his continuous attempts to search and experiment in aesthetic disputes and his attempt to discover the elements of innovation and contemporary through interaction with the plastic genres and the diversity of styles and the mutual influence between him and those genres were achieved. Exiting, according to the concepts of modernity, from a limited form to a multi-faceted artistic formation. As a creative mixture that stirs the recipient's mental treasury, (The narration in ceramic experiments is specific if viewed from the traditional side, and it is possible to get out of this limitation if the artist wants to call himself the narration in the formation of ceramic shapes, with the effect of displacement. The artist's skills must be borrowed from all methods, tools and methods to search for the right face suitable for the artist's hand and thought (Muhammad, Saad Shaker, Al-Jazaery, 1979, p. 19) ^[12]. It develops the abilities of ceramics to express to levels commensurate with the spirit of the era, and this is what speaks of the emergence and development of the contemporary Iraqi ceramics movement, as the aspirations of contemporary potters began as a result of the search for new horizons in artistic work outside the traditional frameworks. Artistic and educational, leading to an advanced stage in the field of contemporary ceramics, in terms of both the technical and aesthetic aspects. (Adel Kamel, 1986, p. 92) ^[13].

The narration in the form is aesthetic experiments on the entirety of the structure of the history of plastic art and its

color, structural, technical and human relations (Bachelard, Gaston, 1985, p. 9) ^[14], and this rejection came to everything that is prevalent, which led to the events of a serious change in the symbols and the consistency of the elements and concepts of the narration structure in ceramic experiments in particular, and the most effective role in the openness of the transmitter / potter and techniques based on scientific theories, which produced new stylistic systems and artistic movements. (Dewey, John, 1963, p.160) ^[15].

With the scientific, technological and industrial development, the techniques have become open formative capabilities and options that are in favor of the ceramic symbol image and part of the visual image communication. It became natural when talking about the form of an artistic discourse that is desired in an effective manner by the use of technology, starting with the choice of the artist / potter for the raw material and carrying out the executive performance operations. With the continuation of the process of interaction of his senses and his plastic ability with the raw material (Ghanem, Farouk Abdel-Kadhim, 2013, p.53) ^[16], art tends to be imaginary or hypothetical as part of the privacy of his job, but he establishes relationships related to all basic human functions, and on the other hand, he is keen on the relationship with technology in a way that clarifies the assumption as if it is that space that diverges between art and technology. (Marcuse, Herbert, 1971, p. 70) ^[17].

The formed image of the imagination is the image that has been installed to reveal itself in the apparent material production and what it contains of great capabilities to create balance and the birth of harmonious relationships between form and technique in the form of ceramic and composition of the imagination that enables the creation of a creative system.

It agrees to transcend the contemporary and new sensations with the old objective visions, and juxtaposes between the intense state of emotion and the accuracy of the logical system. (Richard, Ambadi, 1963, p.309) ^[18].

The avoidance of the usual visual discourse in the composition of the contemporary Iraqi ceramic symbol shatters what is loyal to the signifier and the traditional signifier in search of a different act in which the practice is the artistic achievement. This is what keeps the artistic achievement away from the academic side. (Abdul Hamid, Shaker, 2001, p. 280) ^[19]

The raw material is a medium with an indefinite expressive capacity that is used for expression or employed in aesthetic discourses. The spontaneity of the material is part of its expressive value. Some potters left the color of the raw clay unchanged or added to it, and its roughness, opacity, and irregular thermal distribution form and here are the technical pigments of the artist. It is the method used by any employed raw material to highlight an effect in a fabled form that is bad in terms of texture and what it causes of direct instantaneous reactions such as etching adjacent to rough polishing adjacent to soft sunken prominent and color contrast such as black and white to obtain the desired effects. (Gadamer, Hans George, 2007, p. 45) ^[20]

Thus, the narration in the pottery's experiences is one of the important images, and that part of its importance lies in its intrinsic value, which is directly related to the method of its implementation, an artistic form that has its symbols that indicate it and aesthetic values. (Ghanem, Farouk Abdel-Kadhim, 2013, p.68) ^[16].

The plurality of the text is one of the good qualities that constitute the abstract semantic symbols in the ceramic plastic discourse, which includes the vocabulary that he works on with greater openness, as it contains intense references that lead us to separate interpretations to the connotations that make up an artistic form (Bart, Roland, 1986, p. 62) [21], and as the symbol relates to in the Iraqi ceramicist narration. The (abstract) concept in which the energies of the abstract geometric form are invested.

Abstraction represents the original reductive understanding of art. It is the search for the essence and depth of things, and it is not content with an apparent formal meaning or its connection to the area of reality and its proximity to natural manifestations. Tight associative analytical relationships that link the artist's sensitivity and humanity, and thus refine his sense so that the ceramic figure becomes an aesthetic of its own. (Al-Awawdeh, Hassan Mahmoud Issa, 2009, p.41-42) [22].

Abstract expressionism expresses the artist's self, the creative self here, working with free mechanisms and stylistic transformations in which free imagination participates in the effectiveness of the mind and the authority of the mind. The self transcends it in its spontaneity and spontaneity. (Al-Zubaidi, Kazem Neuer, 2000, p. 136) [23].

In addition to the Iraqi ceramic form's ability to interpenetrate or overlap between more than one art form, seeking the Iraqi potter to activate the imagination by creating aesthetic visual relationships between these symbols and connotations in the art form.

The narrative of Iraqi ceramics presented a different image in its various concepts, the technical significance linked to the nature of the reference influencing the experiences, style, as well as the vision of the Iraqi ceramicist, which involves the nature of the symbol, especially to some extent about the nature of the ceramic experience, because it is consistent with the intellectual statements and philosophical treatises that deal with the nature of overlap and symbols between arts of all kinds.

The results drawn from the theoretical framework:

1. The artistic text (the ceramic work) represents an open narrative discourse, as it carries many endless symbols and connotations, and the movement of criticism, reading, and intellectual and cognitive interaction with it continues. Concepts are exchanged between the artwork and the recipient.
2. Art derives its ingredients from realism associated with symbolic icons.
3. Artistic texts are not a quotation from the external reality, but an ideal interpretation of the art itself.
4. The aesthetic dimension has a major role in shaping the pottery form in artistic works.
5. The potter possesses the characteristic of mythology with vast dimensions of ideas in artistic forms.

Chapter III

1. **The research community:** It consists of the (ceramic) works of contemporary Iraqi potters within the time period of (15) ceramic works within the limits of the current research.
2. The researcher relied on selecting the sample for the research using the standardization method, which amounted to (3) samples.

3. **Research tools:** - The researcher relied on the indicators to analyze the sample models.
4. **Research methodology:** The researcher relied on the descriptive methodology to analyze the research sample.



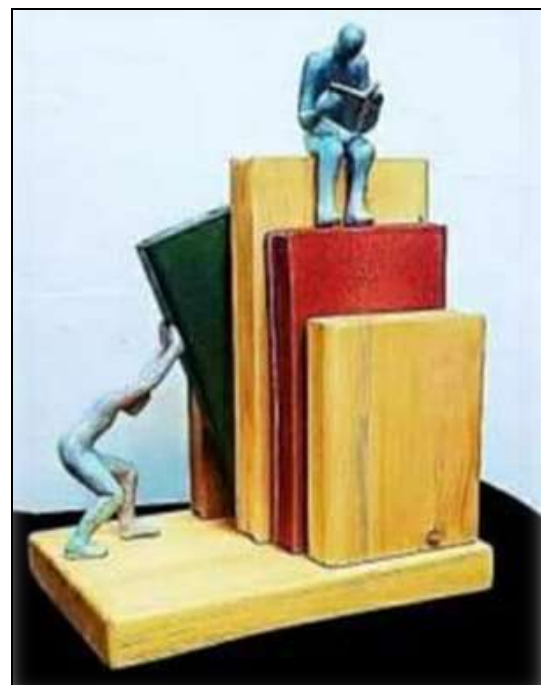
Model (1)

Work name: Eternity

Artist Name: Maher Al-Samarrai

Completion year: 2010

The store is a semi-engineering subterranean ceramic for an architectural building in which a wall with irregular rims at the ends appears from the top, as well as a person with a character between the Sumerian and the Babylonian. The potter wrote Surat Al-Ikhlâs in the simple, primitive Kufic script, devoid of decorative additions and dots, and the back of the literal writings was in light brown. The potter's body was on a rectangular board engraved on the wall, an indication of ancient civilization. To show the shape of the bricks and show the color of the bricks as an expressive sign of reality, the store took intellectual dimensions, as it was formed from different elements according to a hypothetical awareness of the extent of what the event could reach, as it is the focus of significance. The narrative description in this ceramic text represents a link between the past and the present.



Model (2)**Work name: Preserving education****Artist name: Amir Hanoun****Completion year: 2014**

The art shop embodies, in its apparent form, a sculptural pottery consisting of five books arranged and lined up of different sizes, and two figures with a three-dimensional sculpture. The work was based on a rectangular wooden base in terms of technique, the figure of the two figures and the red and green writers was formed. The potter employed two materials from the finished piece, which constitutes an indication of the exit of the pottery from the world of clay to the world of nature it does not see nature as others see it, it is the world of nature transformed into an educated world linked to time and learning. The narrative structure here does not constitute the artistic text as a transcendent visual sense only for amateurs. It represents the transition from narrative time to a new time full of education and life and the continuation of science, and everyone is looking for a destiny for him in the midst of this. The intellectual atmosphere tries to live within the scientific life, and the artist also sealed it in the element of the place that grows in science with the same narration. It has a role in the recipient, in a way, in allocating perception. So is the narration a link between the idea and the level of transmission of expression.

**Model (3)****Work name: School trip****Artist Name: Salam Ahmad****Completion year: 2018**

A composite ceramic sculptural piece consisting of two separate parts, one of which is larger than the other. The larger part represents a shape similar to the architectural structure of the ancient Ziggurat of Ur, including a ball-like shape, but hollow from the inside and with a circular mouth resting on the base of the formation glass in general. In three main colors, black, gray, and greenish, the potter accomplished a ceramic sculptural composition with several expressive meanings that present individual letters. Through its quintessential elements, but he was able to collect them in the formation of an integrated discourse. The accomplished subject reveals the Iraqi intellectual structure as a kind of etymology of thought to create a conceptual state between the expressive connotations, which in turn distinguishes the form and its connection to the understanding of the recipient. Expanding the potter's self-

vision, time and place, this text was able to invoke a water system.

Chapter IV**Research results**

1. The Iraqi potter is working on crystallizing new visions to be replaced by ceramics through the imaginary narrative and the image associated with the artwork.
2. The juxtaposition and consistency in the elements of the ceramic text made it a water-based system that serves the narrative structure.
3. The creation of the contemporary Iraqi potter through the pottery mass, the response of the narrative and its beauty to suggest depth through overlay and contrast, ascending in experiments with the pottery form within direct borders of the recipient.
4. How to store the mythological content of artistic discourse in favor of visual research that produces proposals and formulations that were imagined in the image of the narrative.
5. The Iraqi potter employed some colors according to their corresponding cultural and social significance in the form of art.
6. The narrative and the night in the text worked to open horizons for interpretation and multiple readings, and this revolves around the depth of the concept of narrative for the narrator (the potter) and the one to whom it is narrated the recipient 9.

Conclusions

1. The formulations of the narrative relied on both the presence and absence of the visual units to understand the state of communication and fabrication in the pottery's text in order to stand on the mental associative level of the idea.
2. The nature of the narrative in the achievement is not based on a fixed position, but rather depends on movement and transition in intellectual and constructive routines.
3. The potter always starts from the self-imagined artist by narrating a significant narrative represented through his obsessions, experiences, emotions, and embodiment in an accomplished.

Recommendations

Interest in documenting the works of Arab potters so that scholars and researchers can wait and benefit from them for the purposes of study and scientific research.

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