

Irony and Its Representations in Postmodern Arts

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Abstract

The paper dealt with (irony and its representations in postmodernist drawings), and studied the nature of satire and the mechanisms involved in postmodern arts. The research consists of four chapters: The first chapter dealt with the methodological framework, including the research problem, which is determined by answering the following question: (What are the representations of irony in postmodernist drawings?). It included the importance of research and the need for it. As for the aim of the research, it was "to reveal the mockery and its representations in postmodernism drawings," while the limits of the research were limited to studying the mockery and its representations in the postmodernist fees for the years (1962-2007). As for the second chapter, it included two topics: the first dealt with the concept of mockery, and the second topic, Address irony in postmodern arts. Whereas the third chapter included the research community and the research sample, the researcher used the content analysis tool, the tool stability factor, the validity of the tool, and then he used statistical means. As for the fourth chapter, it deals with reviewing the research results, including: The irony in postmodern arts (pop art, body art, and graffiti art) has a close relationship with the artist's psychology, which influenced the artist's ability to achieve his satirical forms. Irony in postmodern art has also been associated with inciting protest, marginalizing society, rejecting social reality and opposing old methods. The researcher also reached a number of conclusions, including: Irony plays an important role in ridding people of tension of all kinds. Irony is the mirror that reflects the concerns of society.

Keywords: Satire, Figurines, Drawings, Postmodernism

Chapter one

First: The research problem:

The sarcastic and sarcastic images constitute an important source from which the artist stood, and put them in a satirical art formulation, and in various artistic methods, they reveal the artist's ability to manipulate and tamper with, it was not limited to the formal entity that he took as a cause of mockery and cynicism, but was presented according to a vision he wanted to communicate To the recipient, it evokes its feelings and undermines its emotions, thanks to its artistic prowess in photography, which makes the subject of the object of entertainment a pleasure and pleasure from it, and the influence on the other hand, and stripping the thing of every positive feature. That is why the postmodern artist converts pain into a smile, and sadness into creativity. The pain felt by the artist and his inability to cancel the methods of this pain that he feels is the motive behind this irony, which is fabricated by his satirical, sarcastic and distributed graphics on both political and social sides. Finally, the research problem lies in asking the following question: What are the representations of irony in postmodern arts? And this question, the researcher will try to answer it, according to the goal that he will answer for that, as well as the limits of the research, and its method.

Importance and need for research:

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The importance of the research lies in shedding light on an important area in postmodern drawings and its relationship with the artist, society and other cultural relations, through investigating the ridiculous drawings and their representations in the postmodernist drawings, as well as the importance of the formal structural treatments adopted by the postmodern artist, the need for research lies With the following:

1. The ability to benefit critics, artists, plastic artists, researchers and the general students of the Faculty of Fine Arts.
2. Provides study opportunities for researchers in the arts.

Research objective:

Learn about satire and its representations in postmodern arts.

Research limits:

The current research is limited to irony and its representations in postmodern arts (pop art, graffiti, and body art) for the period between (1962-2007), the period that witnessed several changes, and at all levels, including plastic arts.

Define search terms:

Ridicule in Language:

Mocked mockery. Mock Mockery: mock Make fun: Make fun. Harness: sarcasm and sarcasm: sarcasm: sarcasm. A masquerade collected by Masakhir: What brings irony (A group of Arab linguists, 1988, p. 613)

Convention:

Irony is a psychological emotion that forms in a person's conscience, and a hidden heart condition that erodes the feelings of the excited, and crystallizes in the form of movements in his face or his prejudices, or embodied words and sentences on his tongue. I also knew that it is: a method of expression in which a person uses words that change the meaning to the opposite of what He actually meant it (Atrophy, 2005, p. 4).

Procedural definition:

A critical style used by the artist to express the souls, and a window through which life is repaired and purified from negative phenomena by ironically reviewing pictures and situations and taking a position on them.

Representation Language:

The proverb is broken and imitated: alum, represented by it a representation, and adhered to it and represented it, and represented by something that struck him for example. And likewise it represented him, a picture of him even as if he was looking at him and adhered to him: his perception and compliance with his method: he followed it (Al-Ferozabadi, B, 1056)

Idiom

By representation or perception, the various ways in which intellectual issues become fresh before thought, also means the ways in which the individual invokes external issues even in their absence and absence (Said, 2004, p. 117).

Procedural definition:

The process of building the technical subject in a new form, according to intellectual influences.

Postmodernism:

It is defined by Abdel-Hamid, an intellectual union that includes a mixture of currents combined by rejecting the ontological foundations (specific to the nature of existence) and the methodological knowledge upon which modernity was based (Abdel Hamid, 2003, p. 160)

Procedural definition

The researcher sees through definitions of postmodernism an intellectual trend, which includes a mixture of ideas that appeared and formed in the womb of modernity and then revolted against it, and dealt with criticism, irony and absurdity, and rejected the foundations and foundations of modernity.

The concept of irony

Irony historically

Irony: the Greek word (Iruna), from which the artistic term is derived, was a description of the style in the words of one of the characters of an ancient Greek comedy, called (iron). This characteristic was characterized by weakness and shortcomings with malice and cunning. The artistic term remained retained in this sense, as satire (Socrates 463-399 BC) in dialogues (Plato 427-347) and in modern times, irony began in German Romanticism in the early nineteenth century - the period of irony thinking - and it included various expressive art metaphors, And it has a performance function, an expressive controller, a threat and excuses, and it allows performing all linguistic functions in art and it is within a related field of review. It itself is open to all doubts the moment the mind reaches the recipient, as there is no reason why there is no legacy of the continuity of doubt in any situation. (Al-Zibani, 2009, p. 9).

Social irony

Sarcasm is a means of purification, social restraint, and a punishment tool that society creates for its children when they behave outside the ordinary, so they curl up and treat their ailments .It is a way to reach goals and objectives, but indirectly .Irony is a sincere mirror that reflects the conditions of society, and expresses the psyche of its members, and its highest goal is the desire for reform (Ananzeh, 2005, p. 22)Irony, the creators took a weapon to conquer their bitter reality, so they depicted this reality, and criticized it through a laughter drenched in the pain of suffering, through which they tried to reform and change the social reality of their nation, so they penetrated into the composition of the human psyche .To extract from it the laugh instead of the tear, to be the lifeline in the sea of suffering experienced by their nation, so the satirical artist was the pulse of the life of the nation , so it is not without the literature of a living nation, because it is universal literature that is not limited to one nation without another, as he made smile his way, and the laugh is his effective tool, Through it, he expressed all the psychological and social situations in which the human being objected, as sarcasm is an effective tool in expressing these human feelings in their diversity, because they are recreation or denunciation of what is happening or mockery and scarcity of the opponent (Al-Zybani, 2009, p. 11)

Philosophically ironic

(Schelling 1775-1854) indicates that philosophy is the real home of irony. Irony is a kind of logical beauty, describing the diabolic mood (Socrates) that simulates artwork, everything dangerous and enjoyable at the same time, clear and returned at the same time, irony mixes naivety and meditation, between instinct and art, and the struggle between melting or fading near it, between relativity Absolute, between complete impossibility and the necessity of that. In these expressions, Schelling established the strong bonds between the idea of satire and modern artistic awareness. These are the hallmarks of the beginning of the Romantic Movement in art and literature, and hate-based pessimism may be accompanied by careful understanding, intuition, and supernatural intelligence. The German poet Novalis (1772-1801) recalled when he said it was an original awareness and a real existence of the mind. He uses this kind of irony to reveal a special awareness and sensitivity that he does not expect to take his creative work very seriously, nor does he wish to convey to the reader the tone and direction in which he is critically aware of what he does or how he does, and even if this artist stands under the influence of a target Strong creative, he will be cognizant of the funny meaning of his charisma and this kind of irony at best. He does it and he does it, as it happens (Abdel Hamid 2003, p. 42).

Technically ironic

The simulation includes technical text, a paradox between the old and new artwork, and this confusion is referred to as the complete derision of free play, and is characterized by criticism more than Walt Huddle. The satirical caricature of art is a false sense of humor that the artist pays to cover his main expenses, i.e. bear his dependencies, in addition to the satirical drama that gives nature the opportunity to take revenge on society, as it walks in a straight line towards a

goal; It calls from the depths to the surface, the emotions that blow everything, and at other winding times, as contemporary drama does and reveals the contradictions of society itself, exaggerates what is artificial in art, melts the membrane and makes us touch the depth, but the drama, whether it weakens society or Conserving nature, he was able to discover a hidden section in the self and this is called the tragic element in the personality (Bridgestone, BT, pp. 15-16). The researcher sees from the above that irony is a true mirror of the truth on the one hand, and it is also a way to express the social unrest and faults of the individual On the other hand, therefore, it is an art that reveals hidden pain and reveals what is hidden, and a mixture of anger and disgust, reviving the soul and stripping it of resentment and resentment is telling someone who differs from what he wants to convey to the recipient.

Psychological irony

The satirist always turns to mimicking the human soul, as getting close to him gives him the ability to track and read its positions. Perhaps the psychological characteristics are so numerous that everything is mixed with it, and the writer who is able to use his satirical tools must resort to highlighting mistakes by making them larger and exaggerated until the proportions that govern relations change (Muhammad, 2002, p. 50). Freud (1856-1939) refers to sarcasm as being closely related to banter or as a subtype of laughter or humor. The essence of sarcasm lies in one's saying the opposite of what other people intend to convey. Or small hints during artwork, mockery can make the person who proposes to understand the discourse ironic meaning the opposite is what he says, and therefore spelling is safe from the flaws of misunderstanding on the part of others (Abdul Hamid, 2003, p. 44), and the researcher concludes that satire is not Just a contradictory law, but also something that differs from what the other means. When faced with the mockery situation, mockery must be known by knowing the words of negation that he uses on his mind. He mocks the thoughts of others. The satirical artist does not praise beauty, but it refers to ugliness and puts it in its place correct preaching The bare reality is a mixture of rebellion against unwanted matters and criticism of the various problems that occur in the world, whether socially, politically or culturally in a comic format that makes the recipient read the artistic spelling with amazement and admiration.

Irony in postmodern arts

Pop Art Art (POP ART)

(Pop art) goes back to Britain in the 1950s and the diversity of its use and branching with its style to show the methods and other lines branching from it in the first place that appeared in the United States of America and excelled in it in very distinguished artists in the sixties, a method that is very popular in both the world of marketing or in the movie industry or even in the madness of the arts, and modern extremism in everything, we note that (pop art) is one of the arts that enjoyed cultural popularity and drew civilization at that time, and that the works of pop artists are nothing but a redefinition of the reality and society in which the artist lives (victory, 2008) Making postmodern art of irony is one of the issues that cannot be ignored, but this is an important part of her experience and changing the foregoing, and this change stems from transformations in the subjective nature of art and his way of expressing art, and this artist has become rejected the concept of ping, which is the reflection and repetition of reality or measurement. The feature of postmodern cloning, and the use of previous topics that may have been earlier art in (the stage of modernity) or previous ones from other eras, played a role in creating astonishment and discord in post products. The limit Female, so that this art corresponds to the description of the philosopher. The French (Batchelard 1884-1962) explained that art is an increase in the fertility of life and a kind of discussion between the types of amazement that alert our consciousness and prevent it from anesthesia. (Basler, 1984, p. 35). This irony and irony is achieved in postmodern artwork by subjugating and meeting things or ideas that are not of equal importance, by borrowing vocabulary and a form of previous works and inserting them into a good atmosphere away from the atmosphere and subject matter The original, so the artist here finds these metaphors a different use, through the new connotations, the postmodern artist often presented the great artistic paintings of the Italian Renaissance a kind of affiliation, sarcastic bars or animations or a set of shapes and vocabulary far from the truth of the original work, As in many Pop Art works, which have a lot of irony. Their work came loaded with excitement that calls for strangeness, disgust, and trauma, a mockery of the cognitive and aesthetic values of the classic method of origin, or of past methods by converting them into new cognitive values related to the postmodern method that ends values, constants and all previous theories, because it corresponds to What (Nietzsche) wants in his nihilistic philosophy to destroy values, the purpose of these works is not to mock itself, but rather to criticize the positions or ideas that threaten society from the viewpoint of the satirist and on the other hand to form a kind of shock or surprise to the recipient when he attests to a strange new show) Al-Jizani, 2014, pp. 93-94 (So, Pop art achieves its existence not by employing the experiences of

the aesthetic system that we do not produce. Instead, by embracing a strong desire for contradiction between traditional aesthetic, by separating it from the academic fabric, investing visitors and the marginalized, as actors, and in contrast to all that traditional art concepts require; Evoking satire as a topic, by converting aesthetic concepts to sideways, the goal of the pop artist is to go beyond the subjective factor and the special feeling, and the trend towards society and life. The vision is not in the dead aesthetic as in reproductive images, images that reproduce as faces symbols in existence and their satirical nature. Seeing most of it lies in the idea through simple and daily consuming materials that tell about the various relationships in transferring a real and ironic image, and folk art is a visual work on the image or turning the reality into a symbolic image, and among these were the artists (Andrew's photos) ((*)) 1931-1987), who worked in the form of racist demonstrations in 1964, and his paintings express anger and ridicule of the political situation, and chose his subjects from the aspects of contemporary life that does not start from a specific system, because he does not want to announce a specific position on the way of life he is witnessing, it suffices To record the American way of life, including the equality between the important and the vulgar, between the cheap and the precious, and between the beautiful and the ugly (Amher, 1996, p. 435 (Robert Rauschenberg (* * * *)) 1925-2008) was a talent in this transitional period of American art, created by new mediums called (standard or composite drawing), which results from abstract structures saturated with paint, with adhesion elements. What Rauschenberg seeks to use with these stickers is not to emphasize its value in terms of foreign matter and disrupt its primary function; instead, to highlight the objective relationships, with their contemporary value of communication, they transcend and overlap quickly, and here the elements will be preserved. The poster is expressive and remains closely related to the actor (Rauschenberg) in a manner derived from kinetic photography. (Amhez, 1996, p. 341).

The researcher believes from the above that pop art is one of the arts that allows the collection of more than one material on the surface of the artwork, whether this material is natural or industrial, and it carries more than one style and style that paves the way for combining different fields of art. Most of his production was ads, memories, experiences and parodies, in which everything changed, and included repetition of things and replacement of the original with transcription. Pop art opens new readings by taking old elements, especially those with ideological hegemony and placing them in new decentralized contexts. The American pop artist was looking for deep dramatic ways and choosing the most aggressive and aggressive themes, while the British pop artist looked at the image of folklore by removing perspective, romance, emotional, harmony, and emotions with funny gestures. He practiced pop art (Basij Pastiche), a technique that combines old works of art with new works of art, and as a result of the feeling of many post-society marginalized modernity in many respects, this has prompted artists to use the irony of resistance, Kastrut the Wagih, and opposition. Which has expressive connotations. In postmodern arts, including folk art, irony was more suspicious and extreme in its censuses and consciousness in emergency situations, removing condescension, suspicion, and destabilizing.

Body art: body art has become a fundamental subject of artwork, devoting a state of deviation to art by excluding it from its traditional formulas, in this way the artist abandons all aesthetic and moral (inherited) norms and transcends all technical norms and concepts (at least postmodern art). The physical artist performs a provocative act that moves and shakes the audience violently, refusing and denying the faculty of ancient aesthetic, the inherent moral values, which are included in artistic practice - just as pragmatists did - or presumed to belong. The artwork represented by movements that resemble some ritual practices or religious parties, is restricted to the life itself that has turned into artwork, and art has become life (Al-Adly, 2009, p. 129).

Body artists wanted to express this mockery of the human body, which also became one of the aspects of consumer society, and to try to shock this recipient on the one hand, on the other hand, it is an expression of the nature of sexual freedom and the beauty of the body, and expanded its employment, especially in photography, cinema and arousal shows in Various clubs including nudist clubs, as well as pornographic films seeking postmodern arts in the public image. (Boudrillard) * This was confirmed by saying that the body represents capital, and represents as a talisman or consumer good, and in both cases it is useful - far from being denied or neglected - to be invested in the economic sense of the fair word, 2009, p. 130) Body language of irony is visual signs within a specific epistemic field, and therefore interest in visual semiotics is a new field of search for importance, because it connects body language through processes that are transformed until a specific cognitive structure is created, relying on the acquisition of specific experiences and a set of concurrent statements Language is the body as visual stimuli, which a person relates to his subject within a cognitive structure, according to the perceived patterns (Eko, 2008, p. 33)

The signals that the body sends are perceived by the body, which receives these symbols through nervous flow, and sensation is the first rule of the cognitive system or the cognitive method from which the body derives knowledge

from it. These signals that the body produces are one way to communicate and receive information and ideas. The artist is completely free to employ what can be employed, even if the naked human body, gender, or any other good. As long as these works are employable in the artwork, we find that this effect is reflected in the work of (Hermann Knatch 1938 -) and he borrowed images of the tragedies and pain of the Middle Ages and the body of subjects of brutality and gender in ritual displays, rejecting all values that resulted in tragedies that pushed the man to the level of the beast. We also find that the artist (Mâ raaishen1986-) has condemned existentialism as his supposed body by revolutionizing the features of reality in it, refusing to accept human nature with its excessive features, and practices that present absurd, ironic and painful, not intended to deny the aesthetic faculty and traditional moral values That are supposed to belong to tissue practice not only technical events but also painful events. For the act he re-represented (the smiling worker) dressed in red painter's clothes, he painted his face and hands in red. He wrote on the cloth, "I love who I am", then pour the remaining paint on his head. This work is a satirical criticism directed at those who preceded it, and who painted the vehicle. They separate the physical artist's body from the painting (Muhammad, 2015, p. 59)

The performance was tested (Marina Abramovich). (*) Her potential strength of the body with displays of incitement in front of the public is incompatible with the psychology of alienation from her reality, which relates to pain, sex, play and ridicule and says: Artist (Marina) the artist must suffer, from pain, comes the best of works, and pain calls for transformation, from Through pain the artist rises with his spirit. Muhammad, 2015, p. 60 (On the side, we find that one of the styles of tattoos, body art, allowed (for tattoos) (* *) to become in postmodern art, a sign of resentment in Western societies, by pursuing the symbolism of a rebellion (Abdel Amir, 2011, P. 128) The researcher considers from the above that the body art is spontaneous and improvised, it is training without text, and is presented in the form of a series of movements and gestures that are presented through individual or group reviews or artistic paintings, and the artist focuses on the distinctive feature and uses of things from daily life And removing the boundaries between it and the audience, life, and art. The artist's goal was to shock the audience and motivate them to participate creatively in the artist's artistic presentation, and for this, the body art has become a phenomenon of cynical rhetoric against reality, which is what society experiences. In postmodern performance, the Incorporation of the human body in the artistic context.

Graphite art

This is the type of art rooted in different cultures, street art painted on the walls of public places, which belongs to all individuals. Graphite art, by its nature, rebellious. You do not need permission from the neighborhood administration or any other government agency, and it is not practiced in closed fairs. The fact that graffiti is a street art makes it completely independent, as the idea and its implementation are related only to the artist, and all he needs is to choose a wall, take drawing tools and get started. It is also impossible to transform it into commercial art, as artists whose goal is not profit, but rather merely a state of freedom of expression, which may be for the purpose of art or for any political, social or revolutionary purpose, or to support a cause, and their drawings are not immortalized on the walls, which may be erased by Anyone with a decision. It is political or security because it conflicts with their reactionary ideas and political inclinations, or just as a visual distortion, and also one graffiti graphic can be covered with another alternative in response because graffiti is a continuous free art process (Boko, 2011, p. 4).

The art of graffiti was a direct reflection of a miserable social situation in which the person (the artist) suffers from repression, deprivation, and poverty so that his protest comes as ironic expressions of art, rejecting all social systems, rules and standards his accusation of sabotage, which made this art against the authorities of governmental organizations and the authorities of the artistic establishment (Al-Adli, 2009, p. 131) The artist's writings mimic the life to which he belongs, excluded or excluded. But that simulation was not all direct and literal; it was a scathing critique and a powerful attack on the acceleration of time and turmoil in life, and graffiti was not found (The Artist) i.e. a haven carried over by a general method of treating anger, mockery, and sometimes countervailing means of execution, implemented by various Ravitian techniques such as spraying, painting, and slipping, some of the stencils used to quickly implement drawings, while others had thought of their own style. Al-Mashhadani, 2003, P. 139)

Graphite art has been used mostly by subversive political and demographic motives in graffiti and major alleys, and even on trains, in logos that contain manipulative words in their shapes, illusions, sizes, lengths, and widths, and in many cases, the words seem smooth, and many of them include characters Comic, cartoon or ugly, as well as include a lot of themes against war and poverty, the adoption of symbolic artist writings, selection of comic book images, advertising, and reassembly, designed according to a new list Contexts on the iconic sabotage of Ugly Aockarikatirah

characters is a satirical piece that captured On a large area of art by J. Ravitti, which is usually politically oriented. (Muhammad, 2015, pp. 49-50) I used graffiti art (Kate Harang 1958-1990) ((*)) media, and alternative spaces (subway) that gave viewers more opportunities, and transformed the Alkrav JT scene into a new art Filled with animated shapes, he sought to create a mosaic of lewd and ugly scenes. Many of his works raise icons capable of mimicking the world with ironic suspicions, while the American artist (Banksy) also demonstrated a protest in his drawings (Muhammad, 2015, p. 134.

The researcher believes that graffiti art is free expression and seeks as an endeavor to advertise, so a marked place should be noted. Public walls, doors, trains, buses, streets, etc. Observation is a means of conveying social or political messages as a form of protest, and the artist's work is not without ridicule from politicians and repressive regimes as his work focuses on repression and mockery. Some messages tend to triumph over marginalized individuals in society such as the poor, workers, and oppressed. This has prompted the artist to resort to rapid implementation methods such as paint sprays or paint rollers to cover large areas of color, and some use drains (stencils) to quickly implement drawings.

Theoretical framework indicators

1. Irony has linguistic concepts such as spelling, humor, and humor, cynicism, mocking, laughing at a person, and mentioning its faults.
2. The irony is to show a defect in a person or amplify one of his negative attributes in order to deter him and fix his matter. The stair always uses a language appropriate to the situation and the place, because his heart is full of pain and sorrows.
3. The goal of the post-modern satirist is to present human faults in the form of an artistic painting that raises the irony of the holder of that defect in order to pay attention to its faults and correct them.
4. Artist seeks in the post - modern irony behind - class basis to transfer images actually contradictory and full of paradoxes and this is what his body art pop art and art graffiti.
5. Pop art is a postmodern art, an image that exaggerates the distortion of the natural features or characteristics of a person or object, with the aim of ridicule.
6. The irony in pop art as an indirect way to highlight all that overthrow the individual, his morals and his freedom.
7. Irony in body art is perceived by the recipient directly, because there are no boundaries between art and the recipient.
8. Graphite art is an effective way to get rid of stress, and a weapon to confront and overcome the humiliating and embarrassing situations or situations a person is exposed to, and helps to overcome all kinds of pain and suffering.

Community search

Check out the researcher on the publication, and paintings available from the Society related research, and studied with regard to the specific study of cynicism and Tmtheladtha in the arts of post - modernism, has said the researcher from the relevant ridiculing sources, and the number (50) painting.

The research sample

With regard to the secretion of the research sample, the researcher classified it according to the technical trends for the period from 1962 to 2007, and based on this classification, a group of paintings was selected, and (6) plates were selected, the last of which was intentionally what was achieved and its goal. Research and benefit from the indicators reached by the researcher through the theoretical framework. The models were chosen for the purposes of revealing satire and representing it in postmodern arts based on expert opinions in order to ensure their validity and current suitability for the purpose of research.

Search tool


First: Approval of the tool: After drafting the paragraphs of the tool, it was presented to the group of experts to clarify the appropriateness of the measurement, and after modification, deletion and addition by the experts, the researcher formulated the final paragraphs of the tool. Analysis form and extracting the agreement percentage of the experts, then it reached (85%) using the cooper formula. After making sure of the correctness of the instrument's paragraphs, the final analysis form is ready for analysis.

Second: The researcher worked to extract the stability of the tool through analysis with external analysts, and the researcher asked them to conduct the evaluation process individually using the same tool, and the researcher repeated the same work according to the specified time period (30 days) and the application of (Scoat) equation the results appeared, and the proportion of compatibility Among the analysts (84%) and between the first analyst and the researcher (88%), and between the second analyst and the researcher (87%) the tool is thus ready to be applied.

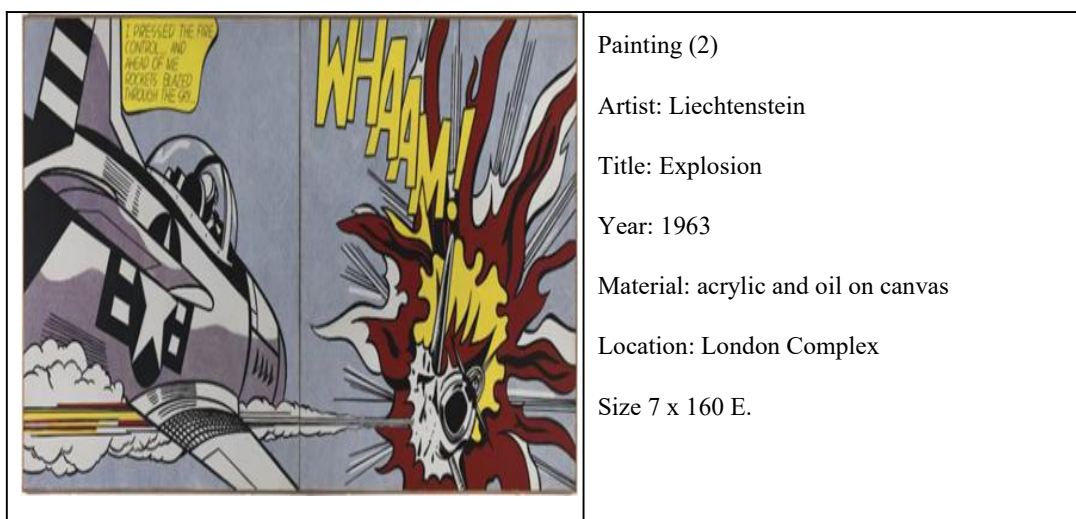
Method of analysis

A descriptive analytical method was chosen that is consistent with the study of current.


Sample analysis

	<p>Painting (1)</p> <p>Artist: Warhol</p> <p>Title: Soup Cans</p> <p>Year: 1962</p> <p>Material: Artificial polymer coating on fabric</p> <p>Location: New York Museum of Modern Art</p> <p>Size: 20 x 16 E.</p>
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The plate of soup cans is considered the most ironic in Warhol works. The artwork consists of (32) soup boxes. The artist granted this painting the creation of the effect of mechanical production, and his goal behind this was to shift the artistic touch of the plate and make it appear as fingerprints, contrary to the rules of drawing and sculpting, and sarcastic another ancient technique. Another characteristic of irony is its use of damaged and damaged boxes. The artist used to hide the meaning and leave the recipient in many readings. Moreover, he gave the painting an architectural surface shape free of space, as the paradox challenged all previous preoccupations and expectations in order to give an invisible space, so he wanted to create a dialogue between the unexpected and what is in front of the recipient at the moment of standing and thinking in front of the artistic painting, because what matters to the artist Creating a dialogue between the people and the space that they occupy, that continuing to create dialogues and intellectual changes, which pushes the artist to create a diversified and sophisticated architectural artistic building, for the contradiction between rationality of the form of events and what is irrational gives a kind of paradoxical effect that has arisen by departing from the ordinary in the artistic field And creating multiple readings that can be applied not only in the world of art, but also in the world of engineering art known as its architectural. This artistic painting took the character of popular culture, consumerism and the use of reason more than hand, and was characterized by diversity and repetition that reflected the chronological arrangement of this artwork through Soup can plate similar to mass production and printed ads, the techniques used in the artwork are the silk screen used in printing. Repetition in Warhol paintings gave a kind of the most exciting visual discourse. The irony in this artistic painting was the paradox and the repetition of things and the rejection of previous methods and the change and disassociation, and the unfamiliar artistic style of the recipient as well as provocation from the authority that rejected such new artistic methods, and the mockery of Marginalized (damaged materials).




This painting consists of two forms: the first represents an airplane. The second form is a plane wreck. Q This painting was inspired by the American war. As the artist was a trainer to fly in the American weapon, which left an impression on his artistic imagination. His painting was characterized by flatness, which is similar to the advertisements in an emotional way, the artist used cartoon technology in his drawings, leaving the recipient and with all freedom to disintegrate the meaning himself, and some of his paintings tended to the consumer commercial character. The artist worked on pairing writing and drawing in his painting with a satirical carousel, as well as using strong colors in order to create a mental value to accommodate the artistic signs of the cartoon that expresses the anarchy of the American wars. The artistic painting expressed the phenomenon of protesting against reality. Its sharp lines reflected the strong emotion, the simplicity of the color and its contrast in black, as well as the spontaneity in the movement. The artist's goal was to make the world focus on content, form, expressive, and provocative character. And the artist shows the flow of the movement of the lines with the cassette form to them, in order to give a strong visual language. As for the technical technique, the artist gave the painting two pictures at the same time. The right side represents a destroyed plane, and a left side is a plane that fires a missile at it. The artist drew these satirical pictures from the books of humor and presented them collage and in a bilateral relationship between graffiti and narration (waam). To create a temporal integration in the same painting. The artist considered the title an integral part of the artwork, and accordingly, he gave his painting an audio language on the right side. The artistic painting resembled animated and wanted the artist to use it for the word (waam). To create an equation of the visual impact on the recipient by linking the color vibrations to the narrative expression, which makes him employ the style of comic writing, to create new dramatic works. The irony in this painting is embodied in revealing the tragic reality of wars, and rejecting and criticizing it at the same time. And express the anger and chaos of American society. The technique he used is a hand drawing with mechanical reproduction, which gives the painting an excessively rich form, and his artwork represented a rebellion against the erosion of the passion in abstract expressionism mockery of the previous methods. We note in this painting that the satire was represented by the satirical caricature tapes expressing the phenomenon of protest and anger against the war, in addition to taking the ad character (the poster) and the sarcastic cry that was embodied in the vocal language (Waam that expressed society's revolt against the prevailing reality).

	<p>Painting (3)</p> <p>Artist: Keith Haring</p> <p>Work: Untitled</p> <p>Year: 1983</p> <p>Material: acrylic</p> <p>Location: New York Museum of Modern Art</p> <p>Size: 1/4, 45 x 1/4, 87 A.D.</p>
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The artist paid more attention to the form than the content. The figure represented a widespread protest against the ravages of American wars, corrupt political systems, and racist practices, and the commercial, consumerist nature taking wide areas of his works. Artwork in this painting was distinguished by the use of symbols paired with the legendary animal, and the painting was filled with satirical rhythms which has an impact on the scenes, as well as the color contrasts that represented the duality of death and life, destruction and devastation, which befell his community. The painting was closer to the poster graphics in terms of flatness, finiteness, and reduction in color, the artist rebelled against the classical aesthetic and created a kind of endless dynamic movement. In an abstract, flat, reduced, and protest manner, the artist deconstructed the figure in order to create multiple readings, and break the boundaries between the margin and the center, which makes the painting worried about living in a vortex, and it has a satirical caricature form, it is a struggle between the injustice represented by the legendary animal who tries to devour the human being through the snake rolls the spiral that was squeezed, and the artist also used the religious symbol in it through the sign of the cross, which made it in contact with the left human hand, and she sought help the poison of Christ to save peoples from the scourge of injustice. As for the other hand, he made it in conflict with the legendary snake whose shape was inspired by the legends of the Red Indians. From here, the artist used intertextuality between the ancient and the present, creating a compatibility in the dynamic movement between the serpent and the snake lines, as well as compatibility the rhythmic rhythms of the raging red color with the movement of the angry satirical lines anxious expressing their rejection of reality by distorting the true form of reality. In this painting, the artist mixed with the collective subconscious feeling, the artwork represents the critical form of American reality, the artist's goal behind this dynamic movement was to create awareness People, and stirred up their emotions, which turned into a personal and social experience, which was celebrated with its harsh and tragic image, and which expressed its satire in a comic manner aiming to stimulate society. The painting also represented the iconic shape, as it is a network of semiotic signs that worked on the floor of the nervous sense of New York City and an encrypted and challenging system of reality, as it showed boundless visual energy from gestures and movements, its colors are motivating the dramatic desire, which gave it a mosaic form of mythical animals, and strangeness. The hybrid, the irony, and symbols inherent in the subconscious. The artist presented his painting in a picture of a whirlpool full of ferment and turmoil and his goal behind this work was to discover a matrix of life and existence for New York City because of its chaos and anomaly. This visible and subjective matrix emerged through the intertwining of signs and lines. It was characterized by its liquidity, as well as visual implications and hieroglyphic writings and the presence of the body, the artist's work all in order to produce or flow of visual awareness, or an open practice that has the ability to simulate the world; simulation is looking for a relationship between art and society and the recipient's participation in open work. The irony was irrationality in form, flattening, cartooning, mutilation, and violation of human rights.

	<p>Painting (4)</p> <p>Body art</p> <p>Artist: Hermann Knatch</p> <p>Title: Christ</p> <p>Year: 1998</p> <p>Material: human body and slaughtered pig</p> <p>the place:</p> <p>http://www.skrewdriver.org/art.html</p>
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This panel consists of three people with a crucifixion centered on the background and the body of a crucified animal. The artist (Hermann) did this work along the lines of the events that rocked the American city of New York because of the brutality, pain and destruction of corpses. His work is based on the relationship between religion and ritual rituals, as well as faith in ancient philosophy. The artist was seeking through this performance to venting from pain and suffering. Therefore ensure that the artwork offer an exciting through the image of a person who has been linked to the columns of wooden designed along the lines of the cross, which symbolizes the Lord Jesus Christ, I put the cloth white eyes, which represents an extension of the robe white worn by the person crucified and blood - stained, and was succeeded by his pig crucified also This represents a contradiction between the concept of sacrifice represented by Christ and the concept of treason represented by crucified pig. This suggests that crucifixion is one of the ritual performances by the performer. The artist (Hermann) did this work by reading the story of Jesus because of its treachery, repentance and forgiveness. The person representing Jesus presented in the middle of the painting stained with red blood, which the artist made as a force and energy of resurrection, and the artist was aiming at this to treat existence the human being through his ritualistic relationships, which are considered a discharge of pent-up energy and are provocative at the same time. The artistic painting was characterized by a blood-stained white dress and a robe-like robe, in addition to giving one picture of the crucifixion and in two different forms. So this painting was considered a message addressed to those who desire the motives of violence and lust because of their lack of awareness. The artist (Hermann) gave the painting an iconic collage shape, soaked in blood and deformed form, and used pain to provoke multiple responses. Consequently, the irony was anger and anarchy, protest, provocation and distortion of social reality, and the rejection of reality, as was marked by irony through contradictions between concepts, as well as the use of technology the human body and blood staining.

	<p>Painting (5)</p> <p>Graphite art</p> <p>Artist: Banksy</p> <p>Work: a child searching a soldier</p> <p>Year: 2007</p> <p>Material: Acrylic poster printing</p> <p>Location: Bethlehem, Palestine</p> <p>Material: Acrylic poster printing</p> <p>Size: 5, 16 x 5, 23 A.D.</p>
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This painting consists of a girl, a soldier, and a gun. This art painting was painted on the walls of the home of Tel Lahm in Palestine, the birth of Jesus, peace be upon him. This painting combined the satirical comic and verbal

picture (writing), which was implemented using the technique of stencil, which the artist used to reduce time in the implementation of the artwork, and the painting was in doubt to protest against the satirist against political power, and against capitalism and war, and worked to break down the barriers between the painting and the audience are left to read the visual artistic language of the recipient, and given the exchange of roles between the center/ the marginalized, between the politician/society, between the power-up/ the minimum, between innocence/hostility, these roles were embodied in the image of the girl in her pink dress and the military dress in green. The artistic painting also reflects the struggle between the truth (the girl in her pink color) and the wrong (the rapist). The artist also gave his portrait a dramatic figure by searching the innocent child of the Israeli soldier and launched another dramatic movement, which is the soldier's crying with his hands on the wall, which gave the artist a picture that resembles the wall between Palestine and the Israeli enemy, in addition to giving an expressive artistic movement that embodies the image of the neglect of the weapon. This created two contrasting images of life (the child) and death (the weapon). For this reason, the painting expressed the community's mockery of the current reality. The work was marked by strong expression and audience access. The artist's goal was to raise social awareness and express human rights violations, and to give a quick message and strong statements expressing the irony of the current situation. Moreover, he made civil duties stronger than military duties by an innocent child, which made the recipient in a challenging position. The paradox in this artwork was marginalization, protest, a declaration of challenge, an aggressive personality, and opposition to the order, deprivation of liberties, contradictory artistic images, and contempt.

Research results

The researcher found a number of results based on the progress of the research sample analysis, as well as what it says framework theoretical indicators emerged later in the analysis process, as follows:

1. The paradox of postmodern arts (pop art, body art, and graffiti art) was closely related to the artist's psychology, which affected the artist's ability to achieve his satirical forms and this is what appeared in paintings (2, 3, 5).
2. The irony in postmodern arts was associated with provoking protests, marginalizing society, rejecting social reality, and opposing old methods. This is what emerged from the sample analysis: panels (2, 4, 3, 5).
3. The paradox of artistic discourse was manifested in postmodern arts through caricatures and in line with the concept of postmodernist conceptual and existential anxiety. As in the sample: plates (2, 3).
4. Chaos, humor, distortion, and persecution are some of the important features of irony in postmodern arts because they support sarcastic speeches critical of works of art, as is the case in the sample: Paintings: (3, 4, 5).
5. The postmodern artist, through satirical works, was able to create new values subject to rationality, consumerism, distortion in form, new technological techniques, mythological symbols, and repetition of artistic images, including paintings 2, 1, 4, 3, 5)
6. Postmodernist artists (pop art) used marginal materials by inserting them into artwork. The artist worked to remove the artistic achievement and make it shock and humor to the recipient, as in the sample, panels (4, 1, 2).
7. The impact of politics, war and destruction has had repercussions on the refusal of reason and a return to tampering in art through distortion, rejection, opposition, and satirical signs and revelations of reality, as in the sample, plates (2, 4, 3)
8. Astonishment, excitement, and provocation are an artistic method used by the postmodern artist (graffiti) to foster mockery in the context of opposition tendency, anger, and revolution against prevailing aesthetic and artistic values and accepting mockery. As in the sample plates: (3).
9. The paradox of postmodern productions relies on artistic heterogeneity by stimulating distorted forms that have worked on the decomposition of the traditional aesthetic by comparing and dismantling the method, as is the case in the sample, panels (3).
10. Decentralization of power, the exchange of roles between the center and the margin, multiple readings, deserving despotism, exposing the reality, and ridicule it. As in the sample: (5)

Conclusions:

In light of the research results, the researcher reached the following conclusions:

1. To ridicule in artistic work close relations with social, political, and economic phenomena; It is a mirror that reflects the interests of society.
2. The irony in postmodern arts has been associated with violence and persecution of all kinds, and the expression, fragmentation, and rebuilding of reality.
3. The paradox was characterized by its influential presence on the recipient by responding to the real world with all its contradictions.
4. Irony plays an important role in ridding people of all kinds of tension

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