

Representations of Ideology and Liberation in Contemporary European Painting

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Abstract

The present study includes four sections. Section one includes the research problem, significance, the research objectives and limits, and definitions of key terms contained therein. Section two includes the theoretical framework. It is subdivided into two subsections. The first subsection tackles the concept of philosophical ideology, and the second subsection discusses the relationship between art, ideology, and society. Section three presents the research procedures represented by the research population, sample, tools, validity and reliability, and the analysis of the sample by placing it as a basic sample for the present study. The results of the present study, conclusions, recommendations, and suggestions are presented in section four. Some important results are as follows:

1. The visual text ideology is an important tool of creative artistic expression that has a strong influence on the recipient as it is an expression of reality in a special creative way.
2. Artists are inspired by the national and religious heritage of some heroic themes with an ideological discourse that arouse the artist's national and ideological sense by reproducing them in harmony with the artist's style and nature.

The basic conclusions of the present study are as follows:

1. The contemporary European plastic artist recorded his works' inspiration themes from several sources, which are either realistic, contemporary, or historical, or an embodiment of religious, political, anecdotal events from the past, or mythological events that have their ideological depth.
2. The continuity of artistic culture has been subject, over the decades tackled in the scope of the present study, to the ideology of the ruling authority, which ideologized everything related to art according to its beliefs and designed artworks to instill a sense of national pride and to immortalize the leader.

Section One

The Methodological Framework

1. The Problem Statement
2. The Significance of The Present Study
3. The Objectives
4. The Limits

5. Definitions of Key Terms

First; The Problem Statement

The present study provides an intellectual reading of the artworks produced in contemporary European painting in its pioneer stage by clarifying its implications for social reality in an analytical perspective by describing it within an ideological intellectual framework.

Identifying ideology and liberation is an identification of important topics related to the ideas of society. The artwork can have an expressive value affecting it. The artist is not a maker human being, but rather a need that is seen as a supreme goal, possessing a special sensory modality, that is intended to create an aesthetic subject.

Contemporary artists have transcended the data of emergency sensory perception that is reflected in art through realistic forms. They have come to complete their latent cognitive energies from imagination and intuition. This energy finds its extent through a comprehensive vision that is capable of creating its cognitive space that penetrates and existence to the hidden side of the soul.

Researching ideologies and liberation is to identify important topics related to the movement of society. The artwork can have an expressive aesthetic value affecting it. This reading can be summarized as being a cognitive reading of the framework of European painting through its historical references on which it was based. It constituted a sign in its path and an important pillar of man's civilized culture and emotional interactions. Artists are human beings working to change their civilized and natural reality, in line with what is appropriate for their growing needs, especially that art, with all its attempts, is one of the means of knowledge that is parallel in terms of value and importance to science and philosophy. Through this, man reaches an understanding of his/her environment and human conscience.

The manufacture of a large number of artworks completed in the time periods that were exposed to ideological ideas calls for study, research, and investigation in order to reveal the reflections of those ideologies on contemporary European painting. The artistic movements that followed it formed a strong presence in the history of the contemporary European plastic movement. They sought to create Forms that are based on those ideas and concepts according to their artistic vision.

The European painter had found another face of modernity. The emergence of this modernity did

not remove or erase what was achieved in the past or heritage as much as it was a process of adapting the past and formulating it in a new way for the future. The crisis of the European artist is not in liberation from the past but rather the crisis of the situation that must deal with the past. For example, what the European artists and groups that appeared at the time did was to search for the missing link in European painting. They devised successful solutions, with the effect of which the 1950s discourse completed its renaissance project and gave way to the birth of modernities that are in conflict with each other, even if on an apparent level.

As for the contemporary European art of painting, a number of painters expressed their feelings in different forms that are closer to the spirit of the people and express all their situations, whether they are misery, goodness, and happiness, or an expression of their past and present in beautiful artistic paintings that are full of the innate spirit that The artist inherited it. It simply expresses his/her heritage and environment. On the other hand, the contemporary European painter produced artistic paintings that expressed scenes of ideological ideology and liberation, carrying awareness and guiding meanings that had a positive influence on society. These ideological ideas had been established and became intellectually and aesthetically recognized. Hence, the problem statement of the present study revolves around the question about ideology and liberation in contemporary European painting embodied in the artist's products.

Second; The Significance of The Present Study

1. The present study is significant as it tackles ideology and liberation in contemporary European paintings.
2. The present study constitutes an addition to art libraries, which will benefit researchers in the field of arts.
3. Fine art critics, theorists, and writers may benefit in the field of literature and art.
4. It may enrich artistic and cultural institutions.

Third; The Objectives

The present study aims to identify ideology and liberation in contemporary European paintings.

Fourth; The Limits

1. The Temporal Limits; The present study is limited to the period from (1980 - 2020).

2. The Spatial Limits; Europe.

3. The Objective Limits; Studying ideology and liberation in artistic works performed with oil on canvas.

Fifth; Definitions of Key Terms

1. Ideology

It is a term consisting of two syllables, idea, and logy, which means knowledge. It may indicate the sense of the science of ideas (<https://www.ida2at.com0/>).

In its French origin, ideology means the science of ideas. Germans borrowed it in another meaning that corresponds to intellectual system, belief, mentality, etc. (Al-Orwi, 2012).

Ideology refers to the science of ideas, whose subject is the study of ideas and meanings, their characteristics, laws, their relationship to the signs that express them, and the search for their origins. It also requires the analysis and discussion of abstract ideas that match reality (Madkour, 1983).

It is defined as the set of opinions, ideas, beliefs, and philosophies in which a people, nation, party, or group believes (Omar, 2008).

It is procedurally defined as a cultural approach resulting from the adoption of an ideological intellectual system that prevails due to the social, political, or economic conditions that dominate the spirit of the individual or group that adopts it. It is reflected in the various cultural frameworks around it with intellectual hegemony or legitimate authority. All other human social, economic, and cultural activities are affected by it, including literature and art by imposing their perceptions in a practical way,

enabling them to live with and control multiple ideologies. The artist expresses this in something that is indicative. These indicators may be a sign, a word, a symbol, or a font.

Liberation

It is freedom from any obligation (Omar, 2009). It also indicates the sense of precision and close consideration (<https://sabyaonline.yoo7.com/t314-topic>).

It also indicates freedom in the philosophical sense. Some Arab thinkers, philosophers, and jurists approached its meaning to freedom.

The researcher procedurally defines liberation in a way that is compatible with the topic of the present study as all the perceptions and attitudes that are issued by the same contemporary painter to reveal the nature of the forms in their artistic context, with subjecting the format to cognitive and visual movement according to the dreams and goals of the self, without constraint or obligation.

Representation

In the Arabic language, representation means that one thing takes the place of the other (Al-Razi, 1983).

The researcher procedurally defines representation as the reformulation of the conceptual and constructivist ideas of ideological art and its representation in contemporary European painting through various stylistic mechanisms.

Contemporary

It is the synchronicity in time and the person's actual coexistence with his/her time. It represents a clear expression of a pattern emanating from the culture represented as reality. It is the outcome of the struggle of the self with its specificity with the influences of the present and traditions (Al-Kubaisi, 1989).

It is the most recent artistic time for the concept of modernity, which is: the adaptation of new productions in a manner that is commensurate with the needs of the age in living with the

current conditions and future aspirations (Afif, 1980).

The researcher procedurally defines it as the artist coexists with the ideology and thought of a particular time period, forcibly or voluntarily, and the embodiment of these representations and ideas in works of art and their implications.

Section Two

First; The Philosophical Concept of Ideology

The essence of art is often reduced to one aspect. It may be seen as an embodiment of social reality only, or as a transmitter of thoughts, feelings, and impressions. That view may widen to find that it also proposes solutions and formulates ideal ethics. It may be confined to an expression of human souls. It may also be as mere desires to satisfy the need for beauty in an almost complete neutralization of its role. In addition, the idealist theories that take art out of the entire process of social spiritual activity, to revolve in a time that is materially and spiritually different from the time in which social production takes place. A characteristic or aspect of art has often been generalized as a single characteristic and task for it. Its aspects may be linked to each other mechanically without searching for what brings them together to show their essence. Ideology briefly means the study of ideas and meanings as they are in the historically determined reality (Salih, 2019). The term “ideology” dates back to the year 1811 in which the book *Elements of Ideology* was published by the French writer Distut de Tracy. The ambiguity of this term is evident through the wide explanations that the philosophical and sociological dictionary is filled with over successive eras of modernity. It is a thought that is based in itself and for itself. It is a way of thinking and interpreting. It is also a pattern of behavior and a system of vision of phenomena and events (Khakhi, 2020). The manifestations of the image that the ideology shows remain attached to one root, which is the nerve of the idea that shimmers in the conscience of individuals and groups and then emerges to the faith, as innocent as if no evil hand had touched upon it (Osfour, 1985).

Second; The relationship between art, ideology, and society

Ideology is an entity that has its own structural coherence in every society. It is not a gel body of hovering images and ideas. As long as ideology involves this coherence, it can be a subject of scientific analysis. As long as artworks belong to ideology, they can become a subject of scientific analysis and thus criticism seeks to analyze the artistic work on the basis of its ideological structure. Ideology is linked to multiple intertwined relations with the different sciences according to the nature of the science. Philosophy, sociology, psychology, and Political sciences are among the most prominent sciences to which ideology is linked, which requires clarification of the relationship between ideology and these different sciences (<https://sotor.com>). There is no doubt that the concept of ideology includes a philosophy, being connected to thought as ideology includes a philosophical dimension, the relationship between them is intertwined, each of them includes the other in it (Hyme, 1980). Distut de Tracy represents the thought of a group of revolutionary French philosophers who called themselves ideologists and took the following intellectual premises:

1. Reason is not a metaphysical concept. It is a form of thought that changes according to the changes in the destinies of groups. They took this premise from the philosophy of John Locke. These philosophers rejected the metaphysical thought by which the conservative ruling classes in Europe justified their existence and their place on the throne of power.
2. Studying ideas must be conducted on the basis of data from the humanities and psychological sciences and not on the basis of metaphysical concepts and premises. Karl Mannheim conceptualizes ideology in any class of society between two types, the first type is the ideology of the ruling groups that want to impose their perceptions And ideas on the society members, justifying and defending the current conditions. The

second type is the ideology of the subordinate groups, which try to change these conditions for their own benefit and bring about changes in the existing power building, including achieving social justice and distributing incomes in a fair manner (Khakhi, 2020).

Second; Social and Artistic Dominance of Political Discourse

The two concepts of discourse and text overlap to complement one another. As a conception, discourse is an abstract idea, which can only be read after documenting it within a textual framework. Accordingly, text constitutes the tool of communication. In this regard, if there is no text, there is no subject For research and thinking. Written or oral text is considered a raw material that is analyzed by linguistics, philosophy, literary criticism, and other sciences on the basis that text is the direct fact on which these sciences are based and revolve around it. It is imbued with an intellectual or emotional character. It goes beyond the concept of rhetoric and contains it so that every text is a discourse, and not every discourse means a text. Discourse is a continuous process of continuous interaction between two parties, one of whom is a sender and the other is a receiver. It may also occur between two subjects or between a thought and a person's reality. Discourse is not only the text, but it is The series of interactions between the sender of the speech and its recipient. The text is a message from the writer to the reader. For a discourse with the meanings of formulating the form of speech or writing on the linguistic level, the term discourse refers to every speech that transcends a single word, whether written or spoken." However, the idiomatic use transcends to another, more specific meaning related to what the philosopher (Grace 1975) observed. He states that speech consists of Non-verbal signs that the speaker and the listener perceive without a declared or clear sign.

With regard to discourse analysis, research seek to derive rules that govern such semantic inferences or expectations, which connects this field to semiotics or the science of signs based on the fact that it is also a search in the rules or

norms that The production of semantics is governed by. So, poetic discourse, narrative discourse, political and legal discourse, and others is based mainly on dialogue as a prerequisite for its formation. At the same time, ideology is embodied through linguistic materials in different forms. This requires defining the domains of cognitive type and form. Thus, its representation in communicative means as Textual embodiments or discourses should be differentiated from the boundaries of the type containing them or texts, given that the linguistic form does not have a meaning in isolation from others. Therefore, it does not have any ideological function, which means that discourses are based on the phrase and achieve communication through its transmission through addressing directions that express a point of view that requires influence by relying on the principle of opposition, upon which discourses are based mainly, which perfectly explains the different discourses across social institutions. It also explains their necessary interrelationship through the principle of conflict and permanent conflict. The first is manifested in the fact that it tends towards the signifying pattern in which language is produced in a particular era and society, and the second emerges in its tendency towards the social path to which it contributes as a discourse.

If the linguistic forms are necessarily semantically related, the ideological significance is attributed to them as they appear in a regular form in the text to verify linguistic phenomena organized in a form of significance. Therefore, the type of discourse is the basis of the relationship between language and ideology and The set of defined and specific phrases which establish a discourse that in itself expresses a certain ideology and is organized by it." Hence, both discourse and ideology are considered semantic stages and two sides of the same phenomenon. The artistic text becomes, through language, a message resulting from a specific system of concepts and codes. The researcher seeks highlighting the properties resulting from The compatibility of a number of coding processes, their dialectical relations, and their structural hierarchy, which makes them compose a general artistic code which is the same code

that the researcher and critic depend on in determining the relationship between the text and the recipient around the ideological assumptions (Fadhl, 1992).

Therefore, there is an absolute necessity to define discourse as a comprehensive knowledge that moves from linguistic signs to non-linguistic signs. Every structure of verbal and non-verbal meanings falls within the study of discourse that falls within a broader extension of ideological practices. The realistic or theoretical effectiveness and role of ideology can only be determined within the framework of the relationship with social classes and their structure and the conflict that unites them. It includes "a theoretical aspect that involves a process of knowledge and provides intellectual activity, and an applied aspect because it is a framework of activity that is embodied as faith and belief. It is visually interpreted by concrete attitudes, practices, and activities. Every human behavior involves a perception of the world that is embodied and interpreted into forms, practices, and behaviors that in turn produce ideology, which means that the latter becomes a tangible microcosm or a holographic effect that is subject to all kinds of analysis and study, belonging in a way to the first intellectual formula that resulted in activities and practices. In man's struggle with the world, painting presents itself as the most human activity that is subject to an ideological approach through the levels of discourses and artistic texts.

In all their forms, types, and nature, fine arts are a refined cultural, social, and economic product that expresses reality, and transcends it for the better, through reflection, thought, effort and human experience, and the conditions of the environment surrounding it, which man found on nature, or those man contributed to creating or developing, through daily life interaction between man and the world through the complex human experience from the beginning of history until the present day. It is almost possible to say that art is the product of culture with its plurality and human tendencies. Fine arts have remained an integral part of the march of human beings everywhere and among all peoples. They have continued to contribute to enlightening their

lives and adapting nature to serve their goals in human advancement and progress. Various forms of human cultural production have made great civilizations throughout history. However, in every society, there is an ideological system of power and control. Ideology has been understood as operating through discursive practices engraved in the molds of non-discursive practices or more precisely, as practices in which the discursive dimension is dominant, in practices in which the non-discursive dimension dominates. There are two structures for organizing ideological hegemony, one of which is the construction and maintenance of a special discourse system, and the other presupposes the existence of penalties.

Figures (1) and (2) The sad virgin and cross

Section Three

The Research Procedures

First, the research Population

Second; The Research Sample

Third; The Research Tool

Fourth; Analysis of The Research Samples

First; The Research Population

The time period covered by the present study (1980 - 2020) produced a huge number of artistic productions that could not be statistically counted. The researcher reviewed the published illustrations of artworks related to the research community. The researcher limited the present study to the subject of ideology and liberation in contemporary European painting. The Internet was highly benefitted from.

Second; The Research Sample

Due to the large number of artworks produced within the limits of the present study (1980 - 2020), the large number of artists in the original community, and the impossibility of covering all artworks for this stage, the researcher decided to choose the research sample represented by artworks and determine it in a deliberate way by one work for each artist. The researcher took

into account the artworks of European artists as they constitute an important source of the European painting movement. So, the researcher chose some of their works within the research sample. The samples were selected according to the following criteria:

1. The fame and spread of the selected works according to their media and critical value in the field of international formation.
2. Variation of the selected samples in terms of artistic style and mechanisms of employing ideological scenes in a way that does not depart from the topic of the research and what the theoretical framework concluded.

Third; The Research Tool

In order to obtain the objectives of the present study, artistic productions such as these are not isolated from data, theses, and statements of psychological, intellectual, theoretical, methodological, and aesthetic trends. Accordingly, the researcher has benefited from the indicators of the theoretical framework represented by a complex mixture of ideological and liberating scenes.

Fourth; Analysis of the research sample:

The researcher relied on the sequence of analysis of the research sample, not according to the names of the artists, their artistic history, or their media fame, but rather according to the chronology of the production of these works according to the sequence of time periods accompanying them because the nature of the present study requires attention to depicting reality, the event, and what this period witnessed in the artistic work As well as the artist's name or artistic history.

Sample (1)

Artwork name; The preacher in Alexandria Square



Artist Name; Gentile Pliny

Material; Oil on canvas

Size; 347 x 770 cm

Date; 1980

Belonging; The National Gallery of London

General Description

Bellini's work depicts a scene of Saint Mark, founder of the Christian Church in Alexandria, who is also the patron saint of Venice advising people in Alexandria. The artist depicts groups of human structures spread on the lower third of the painting from right to left. Its staircases are adorned with simple formations of geometric decorations, topped by a man representing the figure of Saint Mark in pink and blue Roman garb. Behind him, there is a row of men standing mostly in regular rows, wearing black outfits, some colored in red, wearing black head hats that demonstrate their identity represented by the nobles of Venice. The visual weight is concentrated in the lower third of the work, while the influential scene of the architectural forms dominates the closed background on the three sides. The visual text is surrounded by the architectural formations that are dominated by the church scene, which was represented by a semicircular shape dominated by arches and topped by three domes. On both sides of it, there are two minarets of Muslim mosques, and rectangular architectural buildings with smooth white walls. There are also some animals such as camels and giraffes spread in the front space.

Analysis of The Artwork

The artwork is deeply detailed and visual narration to express the nature of the ideological diversity, which is included in the forms in the composition, in addition to the symbolic suggestions of the elements of the formal building that support the ideological content of the text. The curved lines in the architectural construction suggest a kind of harmonious calm along with the strength and solidity shown by the nature of the architectural scenes. The other problem is the straight lines that represent sensory visual stimuli that move the recipient's eye to the bottom of the scene, where there is the narrative excitement of the subject, which is confirmed by the color variations and their gradations, which suggest color dominance in relation to the top of the light-colored composition that makes one feel imbalance or a kind of color contrast in terms of color distribution of blocks within the text. The space of the painting created bright surfaces with lighting to expand the space within which the figures move inside the theater facing the church.

The artist portrayed a scene that works on the structure of presence and absence, being present in the artist's imagination and absent in reality, through the duality, of the narrative events between the past and the artist's present, represented by the presence of the saint in another time, and this transition through time, as a kind by borrowing the characters of the scene from Different times suggest the natural extension, intellectual and ideological connection between the past, the present, and unity. The dominant feature of the scene is the spirituality that is broadcast by the movement of the arched lines and the scenes of religious buildings, such as churches and mosques. Islamic, Christian, Arab, Ottoman and Western nationalities. The scene represents a kind of narrative dialogue between ideologies. The artist borrowed from the external reality and worked to fuse it into an aesthetic text dominated by the human characteristic as an ideology that unites ideological crossroads, a tendency that characterizes the thought of the European Renaissance and it is reflected on their aesthetic

product. The work is full of ideological intellectual representations, through the language of coding and the formal features that indicate the nature of the ideological pattern of each, which the scene portrayed, but the dominant feature of the composition is the religious ideological character, so it was its sensory starting points that he wanted to make an echo of ideological contents. The human and the architectural contents evoke the actual reality of the specificity of the place that the artist's memory conjured. He drew it from his photographic inventory during his visit to the East, making the painting a spacious arena for ideological encounters that transcend the color and material design dimensions to what is deeper, an intellectual expression that simulates different models of ideological beliefs. The ideological representations are in the work with its various formal and content formulations, which were manifested in religious ideological diversity in the meaning of the saint's speech and images of the architectural formations of churches and mosques, and a national ideology in terms of national and ethnic interactions within the scene represented by the eastern (Arab and Turkish) and Western Greek European nationalities.

Sample (2)



Artwork name; Brothers Battle

Artist name; David

Material; Oil on canvas

Size; 270 x 220 cm

Date; 1985

Belonging; The National Gallery of London

General Description

The artwork is based on a group of people who are in a state of conflict and intertwined hands. On the other side of the artwork, there are women in a state of misery. The predominant color in red and orange suggests conflict and misery.

Analysis of The Artwork

The artist depicts his expressive emotions that are filled with symbols and signs on the pictorial surface of the work, revealing his technical and stylistic ability to artistically embody his ideas and mental perceptions through the process of artistic formation and highlighting the relationship between the artist's imagination and the intellectual coding process that is stylistically employed within the artwork.

The artist portrayed it in a pessimistic manner, which raises many questions related to the deteriorating social and cultural reality within the framework of political ideology at the top and bottom of the artwork. The yellow color with its gradations in the middle of the work is an expression of the bitter reality in addition to undermining and marginalization of thought. On the surface of the visual text within its ideological concept, the artist sought to enhance the strength of the founding coding. The artist focused on finding apparent relationships between the forms in a manner that is consistent with the depth of the ideology of the event (the subject of violence that is directed against society. The forms reflect relationships that are similar to the nature of the structural form on the ground. It corresponds to the general formal structure of the artwork. Liberation of art is achieved in confrontation. The whole history of humanity is about to be a struggle between power on the one hand, and human freedom, whose artistic creativity is the most important manifestation, on the other hand, which is a struggle that will continue as it is a condition for creativity.

Section Four

The results, Conclusions, Recommendations, and Suggestions

First; The Results

The researcher reached a set of results based on the above analysis of the sample as well as what was stated by the theoretical framework as follows:

1. Visual texts are employed as historical documents that carry ideological evidence and an archive of political and religious treaties.
2. The cross-fertilization of the external and esoteric dimensions of the scene and the establishment of a fictitious relationship between the realistic form and the ideological thought manifested through the forms and images, not the occurrence of a kind of communication between the visual and mental reflections for the recipient.
3. There are metaphysical composite forms as visual elements that are deeply imbued with the symbolic power that express religious and mythological beliefs. They have their effectiveness as iconic assets that have a space in the belief system of people.

Second; Conclusions

In light of the results of the present study, the researcher reached the following conclusions:

1. Realistic scenes have overshadowed their symbolic counterpart in ideological representation as direct visual discourses that give the recipient a great deal of what he/she needs in terms of understanding and clarification of the subject to make it more closely in touch with the rationale of the transmitted thought.
2. The European artist recorded his/her works, drawing inspiration from his/her themes from several realistic, contemporary, and historical sources, or embodiment of religious, political, or narrative events from the past or mythological events that have a deep ideological depth. This plurality of topics is a clear and direct expression

of the single ideology according to its holistic definition.

Third; Recommendations

In light of the research findings and conclusions, the researcher recommends the following:

1. Studying the artistic and literary product that includes the subject of ideology due to its intellectual importance and expressive richness that touches the problems of society.
2. Conducting research and studies that address the impact of ideologies on social activities such

as arts, literature, and education by specialists in human studies.

Fourth; Suggestions

The researcher suggests conducting the following studies:

1. Reflections of Religious Ideology On Medieval Arts
2. Representations of socialist and capitalist ideology in European arts (a comparative study).

Appendix 1 Table of figures.

Belonging	Date	Size	Material	Artwork Name	Artist's Name	N o.
National Gallery of London	1980	347cm × m770	Oil on Canvas	The Advisor at Alexandria Square	Gentle Blini	1
National Gallery of London	1980	220 × 270cm	Oil on Canvas	Brothers' Struggle	David	2

Appendix 2 Table of figures

Date	Artwork Name	Artist's Name	No.
2020	Italians singing on house balconies	Adrian	2
2020	Everlasting death against light	Jabinhill	3

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