



## The symbolic connotations of tattoos and their reflections in contemporary Iraqi painting

**Naglaa Muhammad Kadhim**

[Naglaa.edbs@uomustansiriyah.edu.iq](mailto:Naglaa.edbs@uomustansiriyah.edu.iq)

Al-Mustansiriya University - College of Basic Education

### Abstract

Tattoo art appears in many works of art by contemporary artists, as tattoo is a form of art and symbols of many concepts and has been used for many purposes with meanings for people. This led us to several questions, including:

- What are tattoos and what are their meanings and symbols?
- What is the extent of their reflection in contemporary Iraqi painting?

The current research aimed to identify the symbolic meanings of tattoo and the extent of its reflection in contemporary Iraqi painting.

The second chapter included (3) sections, the first included an introduction to the concept of symbolic significance in the visual field, while the second section included the topic of tattoos, its formal features, and its technical characteristics in contemporary Iraqi drawing. The third section also included the title of the metaphor of the tattoo image in contemporary Iraqi drawing. The research community was selected and tested to serve the research objectives. The researcher has consulted a large number of references, magazines, and websites to use them as research samples and supporting models for reference samples and to increase the coverage of the research topic. Three samples were deliberately selected within the research limits, from the research community. The samples were selected after observing and studying the structural systems and symbolic meanings of the tattoo within the temporal limits.

The research has produced a set of results, the most important of which are:

1. It is clear from the completion of the research that many contemporary artists have been influenced by the phenomenon of tattoo, which is one of the manifestations of the popular cultural and local environment, where the symbolic meanings of tattoo are reflected in their works inspired by their heritage.
2. The reflections in the works of Iraqi contemporary painters of tattoo have focused on cosmetic symbolic meanings as in samples (1, 2, 3).

The most important conclusions are:

1. The level of reflection of tattoo in the works of contemporary painters varied, and the local environment formed one of those reasons.
2. The renewal currents did not have a radical impact on contemporary painters, as evidenced by the appearance of forms, symbols, and heritage and cultural manifestations in the environment of their work.



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## Chapter 1

### Research problem

Since ancient times, humans have carved their drawings and left their mark on various surfaces, including cave walls, vessels, stones, and tools. They have made these surfaces part of their units and symbols, which have reached the surface of their skin, to be engraved with tattoos that adorned their bodies and represented symbols that were reinforced by their human instinct. Tattoos have appeared in many cultures of the ancient world, and they were not exclusive to any one of them. The first of these civilizations was the Mesopotamian civilization.

The Mesopotamian man tattooed his body since the fifth millennium BC in the Sumerian civilization, to tattoo the arms and forearms of its kings and ministers. It was a practice that most peoples have did, forming a deep-rooted cultural heritage for most of those civilizations. We see that tattoos appeared when the ancient man began to feel what was around him and to use what his hands could reach to practice his skills in their simplicity. Their purposes, whether ritual or decorative, extended through experimentation and chance to achieve more intentional achievements.

In the current era, tattoos have had a strong presence, as they are an integral part of the current society. Globalization has awakened many local phenomena and hobbies that were hidden, and they have returned to existence to appear in a variety of forms governed by many regulations. The official interest in the art of tattooing became prominent in the 1990s and the beginning of the 21st century, when it appeared as an art in contemporary art exhibitions and visual arts institutions.

Tattoo art has also appeared in many works of art by contemporary artists, as tattoos represent art and symbols of many concepts and have been used for many purposes with meanings for people.

This led us to a number of questions, including:

- What are tattoos and what are their meanings and symbols?
- To what extent are they reflected in contemporary Iraqi painting?

This led us to formulate the title of our current research to contribute to finding answers to those questions, to be formulated as:

The Symbolic Meanings of Tattoos and Their Reflections in Contemporary Iraqi Painting

### Research Importance :-

- 1- The importance of the current research is that it examines the nature of tattoos, their symbols, and the meanings of those symbols.
- 2- It examines the metaphor of tattooing in contemporary Iraqi painting.
- 3- The research represents documentation and a knowledge contribution that provides specialists and those interested in this field.

### Research Objective

The current research aims to:

- Identify the symbolic meanings of tattoos and the extent to which they are reflected in contemporary Iraqi painting.

**Research limitation** The study is limited to the period from 1950 to 1990.



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## Definition of Terms

- Meaning: Linguistically: it came in Al-Maqayis: Explaining something you know. (Dictionary of the Scales of Language, 2007)

In a technical sense: Al-Jurjani defined it as: It is the state of something that requires knowledge of it to know something else. (Al-Jurjani, 1983)

- Symbol: Linguistically: The word symbol in the Arabic language means "a sign or an indication of something or what expresses this thing." (Wajidi, 1377 AH, p. 69).

In a technical sense: As Al-Bassuni sees it: "The symbol means the total entity that carries the form, regardless of how close or far it is from nature, as the symbol embodies the idea or emotion, and it may be close to the apparent nature or may be far, geometric or abstract, concise, simplified, for an element that is generated as a result of invention." (Al-Bassuni, 1993, p. 134).

The researcher agrees with Al-Bassuni's definition as an operational definition.

- Tattoo linguistically: a tattoo, the insertion of the needle into the skin and the sprinkling of indigo on it until it turns blue or green. (The Dictionary of Meanings)

In a technical sense: It is the effect formed by lines and drawings that the tattooed person draws for aesthetic and social purposes. (Al-Juili, 2016).

The researcher agrees with the definition of the current term and borrows it procedurally.

## Chapter Two / Theoretical Framework

### First Topic: Introduction to the Concept of Symbolic Semantics in the Visual Field

The visual field represents a vast field that has included many experiences and constructions that humans have shaped throughout their long journey, taking various forms, methods, and techniques that have met their psychological and spiritual needs through the artist's formal constructions, which have included with their relationships to their units (symbolic connotations) that addressed the minds of the connoisseurs, which differed depending on the visions and ideas that were governed by a number of factors represented by (the culture of the community, its experiences, its cultural, social, and environmental heritage). To understand what these symbolic connotations in the visual field mean, it is necessary to know the essence of each of them in order to be able to understand the process of formulation in the visual field, and since semantics is the relationship that connects between the image (the signifier) and the mental concept (the signified) and this link depends on the existence of a (sign) that the signifier and the signified acquire a characteristic that refers to certain facts associated with the mind of the recipient (Croswell, 1985, p.297), and when searching in the world of art, we find that the artistic achievement throughout the historical stages was formulated from (sensory symbols created by an artist who is based in social consciousness and his relationship to the thing signified by it).(Abbas, p.65).

Semantics in its general concept is the science that studies meaning, and its subject is anything and everything that plays the role of the relationship and the symbol. Scientists and thinkers have sought to identify and distinguish those relationships. According to (Peirce), the sign consists of three groups:

- 1- Icon: It is a sign that has the properties that make it a signifier provided that it resembles this thing and is used as a sign on it (Guero, 1992, p.25) and it is a relationship of matching or similarity.



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- 2- Indicator: It is a sign that refers to the topic it means because it is affected by it and is not equal to it, but it is a calibration, not a chain (Ibrahim, 2000, p.82).
- 3- Symbol: And the relationship here is an idiomatic rhythmic relationship where (the sign refers to the thing it points to by a law that depends on the general agreement of ideas) (Qasim, 1986, p.34).

And because it is an agreed-upon relationship, the symbol will be (the component of the shape is depicted and has meaning and connotation contains different meanings) (Nile, 2003, p.79), so the symbolism in the visual field is like (signals and suggestive symbols without having connotations that match reality).

(Ibrahim, 1994, p.16)

And because those forms are not matched in the visual field, it remains incomplete except by (knowing the connotations and accompanying effects to be in the context that produces language and meaning), and this is what (achieves communication with the recipient), and when represented by the symbol, which is (something that suggests multiple meanings, where it is related to the work of art, and he sees its sides), where (it takes him to new dimensions that launch him into the horizons of the infinite), and this is what made the artistic achievement (does not refer to the thing directly, but through a third medium, namely the symbol).

(Soviet scientists and academics, 1996, p. )

Because the symbol or symbolism in the artistic achievement is (the relationship or body that the artistic work joins to denote anything else that is not present in this work), but (the effect of the symbol depends on the intuition of the opinion in its perception of it and the thing it expresses) (Lexican, p.402) Because the artistic achievement is a means of communication and expression that the artist does through his formulation of a set of constructive units that he forms in a particular constructive style that depends on the artist's understanding of moments, situations, and visions that he perceives to inspire from what he sees as appropriate to re-formulate them with symbols linked to the concepts and visions of the era to convey a message that the artist wants to convey to the recipient. Therefore, the artist will have achieved his goal through the communication process if the recipient understands those messages by decoding them with the connotations of those symbols, which are (the issue through which the thing, the object, the concept, and the event are linked to a sign that can be evoked by it). (Saliba, 1971, p.259).

Therefore, those (symbolic connotations have multiple effects on the recipient, whether from the aesthetic, functional, cultural, or interactive point of view. (Fahim, 2018, p. 143)

Thus (the symbolic significance in art is the ability to represent an artwork that carries meanings agreed upon by the recipients, and this is what we can call the symbolic language, so the symbol has multiple and different meanings according to the process of technical formulation of the artistic achievement through the characteristic of the symbol polymorphic.

Second: Tattoos: Their Formal Features and Technical Characteristics in Contemporary Art

Tattoos have been known since ancient times as an art form that emerged with the existence of man. When man did not find anything closer than his body to draw his expressive symbols on, most peoples came to know tattoos, which represent "an art and a symbol of many concepts and have been used for many purposes with expressive meanings for peoples." (Abdul-Hakim, 2012, p. 34)

Tattoos have also been associated with "ancient religions, and they were considered a symbol of their religions and gods, as well as a means to fight the devil." (Abaza, n.d., p. 71) Tattoo art has gone



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through several historical stages, with its forms and symbols varying to oscillate between realism and formal metaphors. These forms were organized for purposes, some functional and others aesthetic. Tattoo art is "of religious, philosophical, and social connotations, consisting of a set of symbols, signs, and lines that carry those connotations." (Al-Kabbani, 2017, p. 56) These represented permanent marks that were drawn on the human body with the technique of carving. Tattoo art has been associated with "ancient religions, and they were considered a symbol of their religions and gods, as well as a means to fight the devil." (Abaza, 2019, p. 67)

Art has gone through stages of formal and stylistic transformations during the historical stages, ranging from those that are shared, extending from the cultural and civilizational heritage, and the diverse, based on the process of formal and formative organization. It has also gone through stages of development and transformation in the styles of formal construction. However, tattoos "have maintained their geometric, written, symbolic, and semantic forms." (Al-Kabbani, n.d., p. 73)

These forms have reflected the nature of the civilizational heritage to represent a record that carries the concepts and visions of the society to which it belongs, because they rely on "common features that recall the old heritage that humanity has inherited and repeated over generations." (Mahmoud, 2020, p. 16)

Tattoo forms have been represented symbolically and have adopted the style of simplicity in the formulation and drawing of forms. They have been represented with simple lines and symbolic shapes that may be a metaphor for nature for one of its creatures (as is the case in the art of tattooing in Iraq: the palm tree, the head of the rooster, the fish) (Merad, 2013, p. 32) or with various lines that reflected the beauty of tattoos, where their beauty lies in "the harmony of lines, shapes, and design that is based on symmetry and geometric integration, and on precision and simplicity in expression." (Abdul-Hakim, 2012, p. 34)

The designs and symbols have differed in terms of their goals and meanings according to the different periods of time. "The Mesopotamian artist used the symbol as a social and religious connotation that emerged from artistic achievements that express the direction of society." (Youssef, 2020, p. 73) For example, during the Islamic period, new geometric and decorative units such as the star and the crescent were introduced into tattoo drawing, as a way to avoid it in the Islamic era. (Makhmar, 2006, p. 21).

Tattoo designs and symbols differ according to the culture of the society. They carry cultural connotations that symbolize the society to which the tattoo is associated and expresses its culture. (Abdul-Hakim, 2012, p. 34)

We see that there are general symbols and shapes that are shared by more than one culture, and there are special shapes.

The practices that humans engage in are subject to their economic, cultural, social, and living conditions. This is what gave tattoos different shapes between one culture and another or one environment and another. Even the meanings of symbols have changed over history. We see that what the ancient human put in the form of animal shapes for fear of them is placed today for beauty and pride. Similarly, visions change. In a time when you may see tattoos as a flaw, in another time they represent beauty itself. شكل (1)

As for the current tattoo painting, the shapes used in tattoo painting have evolved to include more intricate and delicate decorations than those simple ones. We even see complete paintings engraved on the bodies of tattooed people. شكل (2) There is no longer a limitation in color, but the original





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colors of the painted painting. There is also a diversity in color, as the colors have become more developed and professional than before and less dangerous to the body of the tattooed person. These modern techniques and structural methods in shape and color have given creativity and beauty. It is impossible to perceive the shape completely except with the presence of color. It is the external aspect of the shape. (Red, 1975, p. 157) شكل (3)

The shapes have become clearer and more wonderful in terms of the overall structure, and the bodies have become a vast space that embraces the shapes completely.

As for the technical side, tattoos were embodied in simple traditional ways in the past through the use of needles, which may be a single needle or a group of them. The soot or smoke from the burning wick is also placed on the place of the knock to allow it to enter under the skin, and the tattooer continues to knock until the material placed inside the body tissue blends, so the region struck turns green or blue.

In the present, the tools and materials used in tattoo dyeing have developed. The devices have become more accurate, less painful, and even faster in the construction process and the creation of the shape, where the struck area is struck by the laser in hundreds of strikes per second. Figur 4( Tattoos are divided into:

- Temporary tattoo: A tattoo that lasts for a short period of time, such as henna tattoo.
- Long-lasting tattoo: A tattoo that lasts for a longer period of time, but not permanent.
- Permanent tattoo: A tattoo that lasts for a lifetime.\*\*

As for the shapes, they are divided into:

- Injury tattoos: Resulting from the entry of foreign substances into the body to give color.
- Amateur tattoos: Done by non-specialists.
- Professional tattoos: Done by a professional.
- Medical tattoos: Used for radiation therapy purposes.
- Cosmetic tattoos: Permanent makeup, such as eyebrows and lips.

(Abdul-Hakim, 2012).

## Main tattoos

Permanent tattoos

Temporary tattoos

Henna tattoos

## Types of tattoos

Professional tattoos    medical tattoo    Cosmetic tattoos

## The symbolic meanings of tattoos

Affiliative    Cosmetic    Preventive (envy, evil eye)    Therapeutic (treating and reducing diseases)

(Abdul Hakim, 2012)

## Third : The Borrowing of the Image of Tattoo in Contemporary Iraqi Painting

The experiences and artistic innovations of contemporary artists in the field of contemporary painting have varied and multiplied, as their works include creative experiences that have resulted in a vast amount of artistic achievements that have varied in terms of orientation and stylistic



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choices, ranging from (objective imitation to experimentation in other invisible worlds) (Shoukt, 2022, p.5).

Their works have also included a diversity of styles and intellectual transformations that the artists have shown in multiple ways that have been served by modern techniques and multiple borrowings. The works represented by contemporary artists have been between those inspired by the cultural heritage and influenced by the local environment, and those that select from the units and symbols of the cultural and popular heritage. Some of the works came in Westernized forms influenced by the conceptual transformations that prevailed at the time, thanks to technology and communication with the past to affirm belonging and identity. They have been formulated in creative ways that have reflected the artistic capabilities of their creators and the accumulation of their experiences and knowledge. Some of them reflected the influence of the local environment in their work, while others chose to stick to their previous approach and did not change it with those conceptual and stylistic transformations. Their forms took the form of color in their formulation.

As for those who chose their symbolic borrowings, represented by tattoos or (Dak) popular symbols, there are many artists such as (Nizar Salim in Khadri Al-Jay) who drew from their cultural heritage to compose it in a formal structural system based on inspiration from the heritage with symbols that carried diverse and multiple meanings that the artist (Nizar) embodied to deliver a visual message to the recipient. Likewise, the artist (Mahoud Ahmed) in many of his formative works, which were formulated with heritage symbols, including tattoos, and in some cases, it was the main axis in the formal construction, which carries deep meanings and connotations that the artist outlined with formal characteristics that are an extension of his long experience, so he emphasized the principle of immutability.

The star of many young artists who were influenced to a great extent by those conceptual and stylistic transformations has shone. This has made contemporary Iraqi art with its references that (are connected to many references that extend from the arts of ancient Iraqi civilization, passing through Islamic art) as well as (the popular heritage) up to (modern European art), where the latter took (a clear place in the styles of Iraqi painters) where (they benefited from the data and mechanisms of the operation of this art).(Jabr, 2016, p.699).

Among his works in which he borrowed tattoos are (the hookah, in the boat, a fragmented woman, the palm tree). Many artists also used tattoos (Dak) in the structure of their works, which carried several meanings and connotations in accordance with the artist's vision and the message he wants to convey to the recipient. (Jawad Salim) borrowed from the local environment and popular heritage, but he brought it out in a creative way that carried within it (research, representation, adaptation, and creativity) (Kamil, pp.47-48).

They restored heritage symbols and tattoos and distributed them in the structure of their works (Faiq Hassan, Jawad Salim, Mahoud Ahmed) and others of the artists who witnessed production on the outside world, which formed a starting point for many of them towards stylistic transformations that were the result of their influence by the new currents. Thus, the contemporary Iraqi artist has multiplied his metaphors, which he formulated in multiple ways, which formed the directions chosen by the artist and through which he reflected his formulating style for the paintings, which took several forms based on the nature of the metaphor and the form, in which the local environment had a clear role. The singing of the cultural heritage and the borrowing of heritage units also made an appearance. Clear and evident among many contemporary artists.



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Number	The symbolic meaning	Technique	Users	Shapes	The area or the place
1	Cosmetic	Manual	Women and men		the upper area of the
2	inherited	Manual	Women and men		The middle of the forehead, at the middle of the eyebrows
3	Inherited protective	Manual	Women		At the end of the eyebrows
4	Inherited protective	Manual	Women		at the tip of the face
5	Inherited protective	Manual	Women		Head of left cheek
6	Inherited cosmetic	Manual	Women		The upper lip





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7	Inherited cosmetic	Manual	Women and men		Four dots on the side
8	Inherited cosmetic	Manual	Women		From the bottom of the lip to the chest
9	Inherited cosmetic	Manual	Women		surround the chest
10	Inherited cosmetic	Manual	Women		Under the lower lip
11	Inherited cosmetic	Manual	Women and men		On the arm
12	Inherited cosmetic	Manual	Women and men		On the palm of the hand
13	Inherited cosmetic	Manual	Women		On the arm
14	Inherited	Manual	Women		On the arm



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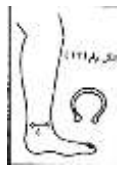
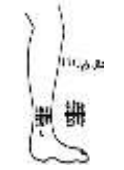
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15	protective cosmetic	Manual	Men		On the arm
16	cosmetic	Manual	Women and men		On the right palm
17	Inherited	Manual	Men		The left and right hands
18	belonging	Manual	Women and men		Left arm
19	Cosmetic	Manual	Men		The arm
20	Cosmetic	Manual	Women		On the foot
21	Cosmetic	Manual	Women		The Heel
22	Cosmetic	Manual	Women		The foot



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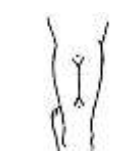
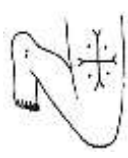

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23	Cosmetic	Manual	Women		Middle leg
24	Cosmetic	Manual	Women		Middle leg
25	Cosmetic	Manual	Women		chest and abdomen

(Mohamed, 2013, pp. 114-139)

### Chapter 3: Research Procedures

The research community was selected based on the research objectives. The researcher reviewed a large number of references, magazines, and online websites to use as samples for the research and supporting models for the samples to increase the coverage of the research topic.

**Research sample:** Three samples were deliberately selected within the limits of the research and from the research community. The samples were selected after observing and studying the structural systems and symbolic meanings of tattoos within the temporal limits.

### Research tool:

The researcher relied on the following to analyze the work:

1. Structural composition systems
2. Techniques of formal expression
3. Intellectual and environmental references

The researcher used the analysis axes, which are as follows:

Paragraphs	Axes	Sample 1	Sample 2	Sample 3
	rafa aldhaban			
	alhilal			
	alqufaaz			
	alzulaq			



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	dakat alwajna			
	almukhatabat			
Tattoo's name	dak almakabil			
	dak alhanak			
	alrithman			
	Alghazilat dak alzunud jawazil			
	makhadat abn aleami			
	alshaakha			
	alzanadi			
	dak alkhasr			
	dk alqufl dak alrajlayn			
	kitab aliasma			
	Alzand dk alsaaq			
	dak alsukarkab			
Tattoo places	Chest tattoo			
	Belly			



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	the face Hand			
	foot			
Symbolic significance	cosmetic			
	preventive			

Experts were consulted:

1Prof. Mohammad Al-Kenani.

2-Professor Dr. Hussein Al-Saqi. 3-Professor Dr. Salahuddin Qadir



## Research sample (1):

Artist: Mahmood Ahmed Title: Boredom Year of completion: 1972

The work was executed on an oil painting by creating a composition of a main character that almost occupies the space of the painting. It is represented by a naked woman lying on her side with her lower body and on her back with her upper body. The artist focused on the woman's body and did not pay attention to her head or hands, which is part of the content's connotations. He exploited the woman's body to tattoo her in

multiple areas, represented by the thigh, which is represented by geometric shapes. He also embodied the tattoo in a manipulated way in terms of the location of the tattoo, where it is known to be placed on the front of the thigh, but the artist placed it on the side. The artist exaggerated the shape of the tattoo, and the goal of that was to highlight the woman's charms and beauty.

The artist is accustomed to relying on a number of techniques to show the beauty of the woman by exaggerating the female parts. The tattoos were placed with symbolic meanings, the goal of which is aesthetic. He also drew another tattoo on the chest that extended to the abdomen and below, which was embodied with geometric symbols by exaggerating the buttocks and other female parts and decorating them with tattoos that the artist showed exaggeratedly. The artist used all the available possibilities for the components of the painting, from color contrast, lighting, and lines to show the semantic side of the work and deliver the deep meaning of the painting. He went on to deliver that meaning through a set of available techniques represented by the structural systems of the painting, through which he showed the meaning of (boredom). The woman appeared in a state of boredom and boredom, and her reality appears to the viewer's perception and understanding of the work from loneliness and lack of a partner.





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Here is the translation of the Arabic text you provided:



## Research sample (2)

Artist: Nizar Salim Title: The tea is coming Year of completion: 1972  
The artist Nizar Salim embodied his painting "The tea is coming" on a square space with equal dimensions, where he embodied for us a family scene that included a husband and wife sitting in a family session to represent it with all his creative artistic capabilities, which through which he conveyed a realistic scene that he showed in a skillful way. He transferred a clear image in which the reader of the painting can know the content of the painting through the formal organization of the structural units with heritage symbols and molded in the structure of the painting.

He also succeeded in the stylistic formulation that oscillates between symbolism and realism in an expressive style to represent a scene from the daily scenes that are embraced by our Baghdadi homes, which are full of warmth and warmth. The wife presented it with all kindness. The artist also excelled in delivering the image of the Baghdadi woman, who is laden with popular heritage, represented by her folk robes (the abaya), the modest dress, and the head covering (the towel). He also showed it through the (chin hook) below the lip and the Baghdadi man's dress (with the boots, the robe, and the Baghdadi abaya).

He succeeded in documenting the scene in a way that made us live the drawn atmospheres, despite its simplicity and spontaneity, which reflected his performance ability and his affiliations that he embodied through religious, environmental, and social intersections, calling the viewer to follow up on every single word in the structure of the painting because he placed it with mastery and knowledge to send its symbolic connotations. A deep meaning has been embodied. The tattoo drawing was only embodied (the chin) with a chain that sometimes extends to the bottom of the chest, which has symbolic decorative connotations. The artist was satisfied with the chin hook to represent the woman in a modest dress, from which only her legs and one of her arms appeared, with which she presented a cup of tea to her husband. As for the color, he embodied it in realistic colors that enhanced the realism of the scene.



## Research sample (3)

Artist: Wasmaa Al-Agha Title: The merry Year of samar alsaahirat completion:

The artist (Wasmaa Al-Agha) embodied on a painting with oil material and included the painting three women and men, from whom only parts of the head covers (the gutra) and musical instruments (the tambourine and the trumpet) appeared, while the women were in the middle of the scene that expressed the great joy and joy that appeared on the faces and movements of the women. The women also wore dresses in bright and cheerful colors with a tree that included all the dresses to intertwine the

bright colors between them to increase the joy of the painting and its beauty, where the viewer's eye



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remains taut and in constant movement due to the beauty of the color contrast and the brightness of the colors of those dresses.

Those forms embodied a side of the Baghdadi heritage in weddings, conveying authentic Baghdadi customs and traditions that she expressed to confirm her authenticity and belonging.

She also showed in her general construction a clear influence in the Baghdad School of Fine Arts, through the free distribution of the characters and not being bound by perspective, as well as the brightness of colors, and she put the heritage symbols in the covers and clothes. Her scenes were full of heritage symbols saturated with the colors of joy and happiness. Even her sad scenes were not devoid of those cheerful appearances and colors. As for the use of tattoos, she used tattoos in one of her characters represented in the painting, which she embodied on two parts of her body, represented by the (wrist or waist hook) that included geometric shapes and the leg hook, which is similar to the lock hook. It is represented by its symbolic connotations, a decorative side. She also adopted all forms of decoration that women adopt, from flowing and scattered hair, embroidered clothes, gold jewelry of various shapes, henna for the feet and hands, face jewelry, eyeliner, and tattoos.

## Chapter 4 / Results

Results:

- It is clear from the completion of the research that:
  - Many contemporary artists have been influenced by the phenomenon of tattooing, which is one of the manifestations of the popular, cultural, and local environment, and tattooing is reflected in their works, inspired by their heritage.
  - The reflections in the works of Iraqi contemporary painters of tattoos have been represented with symbolic decorative connotations, as in samples (1, 2, 3).
  - The goal of contemporary painters in employing those heritage symbolic units represented by tattoos was to confirm their belonging and to glorify their
  - By inheritance, as in sample (2, 3).
  - Despite the influence of contemporary artists by many modern trends and renewal movements that took place at the time, they expressed the solidity of their belonging and the strength of their roots, which appeared in the structure of the artists' works in an intentional or unintentional way in their structures.
  - The artistic works of our great contemporary painters recorded a documentary record that documented many of the social customs and traditions and heritage manifestations with deep connotations expressing belonging and rooting.
  - Some contemporary artists have used and employed tattoos extensively, where the reflection was at its highest level for them, and this was reinforced by the local environment, as is the artist (Mahmood Ahmed). Others have had simple reflections, as in the works of the artist (Wafaa Al-Agha) and the artist (Nizar Salim as in samples 1.2.3

## Conclusions:

- The degrees of reflection of tattoos in the works of contemporary painters have varied, and the local environment has been one of the reasons for this.



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- The renewalist currents did not have a fundamental impact on contemporary artists, as evidenced by the appearance of forms, symbols, and heritage and cultural manifestations in the environment of their works.
- The Iraqi painter has proven his creative ability to keep pace with modern trends and influence them while rooting his belonging by producing works with new formulations that carry identity and confirm it.

Recommendations: The researcher suggests the necessity of conducting studies similar to the current study, but she discusses the topic of comparison between the types of tattoos in Arab countries.

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