



The Social Role of Graffiti of Protesters of 2019

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Artistic achievements over time have links to the human being and his basic needs. Freedom and demanding rights are among the most important human needs. What happened in Tahrir Square in the centre of the Iraqi capital, Baghdad, was a cry of freedom and an expression of my opinion with drawings simulating events. On political and social life, close to the Monument of Freedom, youthful cartoons were embodied in a peaceful manner that raises controversy through artistic expressions in contemporary formulations that challenge reality. As a result of repression and fear of losing documenting these drawings, the study attempted to document this special period in the life of Iraq, which demonstrated the culture of this generation and their awareness of their rights and duties towards the homeland. It is evident in the graffiti there is a cultural and artistic awareness and a clear interest in the cultural heritage. Through analysing the models, there is a focus on basic concepts indicating the maturity of the demonstrators and their awareness by emphasizing the martyr through the icon of the revolution (Safaa al-Saray) and the white shirt to denote peace and the student majority for the revolution. The emergence of marginalized or poor strata of society in the common struggle.

Key words: *The social role, graphical drawings, Revolution, October 2019*

Section One: Introduction

In Liberation Square in the center of Baghdad, in the Liberation Square tunnel, various thematic drawings documenting the 2019 Revolution of Iraq simulate drawings and writings of sentences in Arabic and English for the production of Iraqi-featured Graffiti art. These drawings are found in all the Arab revolutions in contemporary history, the letters of the walls in the hands of the protesters, and when art becomes the weapon of change in revolutions and peaceful demonstrations, in close proximity to the Monument of Freedom embodied these youth drawings that provoke controversy through their artistic expressions, some of which seem to mimic the symbols of modern Iraqi art embodied by the work of Jawad Salim in the



Monument of Freedom, to bear many colors, images and contemporary symbols in formulations that defy reality.

Problem of the Study

Our world is witnessing transitional transformations that produce creative art and expression that brings about political and social transformations, which qualifies rich opportunities for social and political change by rereading the visual discourse manifested in drawings and writings on the walls of squares in our Arab societies through a socio-cultural reading of various activities with social and political challenges to create a different image of societal reality. Throughout history, a large segment of the generation of educated artists has been subjected to repression at some point in their lives through arrest or exile, as their works posed a threat to the political system, and therefore their works of art were a catalyst for controversy and critical thinking, and what we are witnessing today in the drawings of Liberation Square is a lot of social concepts and from this point on, the problem of research can be limited to the following question: What is the social role of the caravan paintings of the protesters of the 2019 revolution in Iraq?

Study Significance

The importance of research lies in the following things: first, there is a need to document such drawings because of their expressive aspects that reflect on the recipient symbols and visions that have social connections. Second: To confirm the impact of the artwork, especially the cultural aspect and its implications for the social and political level of our societies. Third: The study benefits researchers in the fields of art. Fourth: The research reveals the role of drawings through the artistic expression of what is the relationship between youth and their homeland. Fifth: Drawings in revolutions have become the main pillars of achieving goals, linked to the lives of individuals in their communities. From these points of view, this research is an attempt to contribute to achieving a conviction of the importance of art and activating its role.

Aims of the Study

The current research aims to: identify the social role of the caravan paintings of the protesters of the 2019 revolution in Iraq.

Study Limitations

The research is determined by examining the social role of protesters' drawings of the October 2019 Revolution in the Liberation Square tunnel.



Section Two: Framework

The Social Role of Arts

To increase awareness and knowledge has additional consequences in increasing the capacity and incentives to participate in society, through the contributions of art and culture at the individual and collective level and through more mature understanding and analysis, there is a public formulation of demands and changes in policy with the aim of eliminating injustice, achieving justice, and making a difference in society. The artist is the son of his community and his works are a cultural expression that addresses the issues of his society and may take a moral attitude, and this social practice of the artist through the practice of art through works and projects to change the social system. "The art of social practice is often interactive and focuses on socio-political issues including the environment, food production, work, social and ethnicity, colonialism, reconstruction, global capital, migration, detention and democracy." (Koksh, 2015: 11). Graffiti is a community art or so-called community-based arts, usually held in marginalized or disadvantaged communities and is the social role of art.

The function of art in its society is achieved through the role of the artist, critic or recipient. Art through its social content reinvents forms and the sociology of art expands art for the artist itself and recreates the creation of forms as completely as possible (Dauphineau, 1983: 8), while others believe that the relationship goes beyond that to a process of conflict that reveals new dimensions of the artwork. The true relationship between art and social life is not only seen in its social nature, which is the depiction of customs, behavior, ways of life, tastes and historical events of the era. Even more important is the battle of ideas that arise from changes in the pattern of production and the relations of society with its classes (Finkelstein, 1991: 139).

We must not look at the word art of superficiality, and we should not accept it without criticism. In the contemporary Western world, the word art refers to a set of things that contain certain types of painting, sculpture, books, theatrical performance, music, etc., the idea that a Shakespeare unpinning, a painting by Van Gogh, or a play by Goethe, is a work of art, is clearly not in need of proof, it is clear that they are all of an artistic nature, and it is clear that there is (essence) of art, the so-called "pieces of art", always part of the social world (Inglis & Higson, 2007: 32-33).

Art has an interpretation within aesthetic sociology through the importance of art and its function became in society the subject of studies and research sought about the great function of art in the establishment of societies, thus creating aesthetic sociology (Sociology Esthetician) which calls for not separating artistic creativity from society, and that the subjective experience remains worthless, if viewed out of the life of society. It is true that the artist in his artistic creation starts from his self and his feelings or his subconscious as psychologists say, but this subjectivity, and this subconscious or unconscious we see integrated into the life of the



community dissolves the life of the artist in his society and surrounds it with many factors and social effects (Awad, 1994: 99).

Art not long ago was a revolution and a weapon in the hands of its societies to write its civilization on the face of time the view that the artistic production is subject to the authority of society, carried by professors of socialist art in the world, stressing the need to commit to art, and that it is not just an art for entertainment and entertainment, drawing and colors weapons in the hands of their societies, and photography was not created to decorate rooms, it is an offensive and defensive weapon against the enemy (Fowlie, 2011: 180). Even the art group individual or self-styled group of art When they create their works of art they are isolated from society, and this is true, but from where this artist comes from and where he creates his ideas and where he comes from, that the artist is human, that he is connected to humanity, that he is made of inheritance, lives in a society, is subject to experience, and shares with others the feast of life, so he is an individual on the one hand, and total on the other, and this sum belongs to a world (Shalq, 2002: 22).

Through this it is clear the impact of art on society and its great role, the artist has a great responsibility to be a leader of his society in the march of progress and advancement to keep up with the world around us, the artist saw a fact and translated it into a work of art to embody it for his society, and here we agree with those who believe that art is not a literal simulation and a mirror reflecting, but the vision and thought of an artist lies in the content of what he creates material through works of art, and the artwork is born from the midst of the crises of society and gives form alone, which makes production Or the act is a work of art. The form, substance or content of the work is not accidental, emergency or secondary. The form with the material from which any work of art is installed belongs more to the real world or society than to the world of the self, yet the art is an expression of self because the self is represented by that material in a special and distinct way in order to bring it back to the world in the form of. (Fischer, 1971: 201; Dewey, 1963: 182-183).

So the artwork for the real artist is not just an emotion or inspiration, but a deliberate process through which the artist emphasizes his reality, and this is what many thinkers have explained that the artist must be an artist, to have the experience, control it, turn it into expressions, and turn the material into a form. Emotion is not everything for the artist. Rather, he must know his craft and find pleasure in it, as well as understand the rules, forms and methods by which rebellious nature can be tamed and subjected to the power of art. Believing in the role of art and artist, which contributes to pushing society to rise and create an eternal civilization that carries with it the identity of its societies to resist and win the principles of these societies, not oblivious to the role of culture and the artist's experience in the process of the advancement of societies.



The Role of Art in Arab Societies during the Revolutions

First, we explain the concept of revolution, which is a fundamental change in the situation of society in which there are no constitutional methods. The difference between the revolution and the overthrow of the regime is that the revolution is carried out by the people, while the overthrow of the regime is carried out by some statesmen, and there is another difference between the two things, which is that the goal of the revolution is to change the political, social or economic system, and the goal of the coup is just to redistribute political power between the various governing bodies (Saliba, 1982: 39) Arab countries have diverse peculiarities but share basic social, cultural and ideological realities, so some forms of blindness are useful while acknowledging the different forms of transitions. The post-revolution situation in the Arab countries appears to be experiencing a historical crisis and a combination of social, political and cultural adjustments. (Koksh, 2015: 15).

Perhaps because Arab societies have not undergone the same development that goes hand in hand with the march of European societies, our societies have not followed that free path and have not developed industrially, culturally and socially as experienced by European societies, although this does not mean that European societies are better, but they have experienced, and that these experiences have contributed to the creation of a living interaction between art and society. In order for our Arab and Islamic societies to develop and go through the evolutionary stages that accompanied the growth of European societies, there are obstacles that must be overcome and reach the second mainland, and these solutions are in fact a series of important transformations, the most important of which is literacy, the development of curricula that deal with the human being, the development of his senses and his knowledge, and not to make him live in the past, but to live in the present.

It is concerned with the development of freedom for the human being within his society to activate his role, creating an industrial revolution like the one that took place in Europe in the 18th century and still to date and has been strengthened by the technological revolution and means of communication, the relationship between art and the movement of society is a relationship based on the accumulation of knowledge on different levels and fields and based on the overlap and interaction between these areas. This diverse fabric and its activities, antagonisms and confluences have to make man the first of everything. Arab societies urgently need to focus on man as a more important and free being, and then the tribe comes and religion comes. Art then has an important role to play for every Arab society.

We must stand in the way of the fact that most of the civil freedoms claimed during the revolutions have not been realized, while local sources of support and funding remain very scarce. She works in the field of women's issues, in reducing poverty, in the field of cultural democracy, culture, the environment or political participation, to be satisfied with her limited



capacities and fragile structures. But despite all this, the vitality, positivity, perseverance and idealism of these initiatives are a cause for hope and hope in the Arab region, although the road ahead is still long and difficult. (Ibid: 16). Participation in the arts and cultural aspects is a catalyst for creativity and a platform for social interaction through coexistence, diversity of dialogue and respect, and these are critical factors in the transition and during the reform processes. Perhaps in a period of revolutions, socially motivated arts and culture sought to be open, flexible, safe, and welcoming (Ibid).

Graffiti

Dictionaries indicate that the origin of graffiti is Italian meaning despite Latin origins, and is derived from the verb *Graffiare* in the sense of scratching or scraping, and was previously expressed the inscriptions and historical inscriptions on the walls of caves that use chisels and ancient stone and metal tools, and generally intersects definitions and shares European languages to conclude that the word graphite means any writing, drawing, engraving or scratch, performed by hand on the walls. Graffiti is the art of painting and graffiti, a kind of art that has its roots in different cultures, and it is a street art with distinction because it is painted on the walls of public places that belong to all individuals (Boualem, 2014: 23; Al-Haq, 2014: 21).

Although this art is sometimes far from the official media, and although the authorities have spent a lot of money to remove graffiti, street art has spread across borders in many countries and has become widespread in many cities. Some express personal messages, others express real works of art. At this time of economic crisis, the art of graffiti is energized by social demands. Despite all, it has become part of everyday life.

In the revolutions, it is a militant practice of protest and has effectiveness in provoking society and the energies of young people to express cries of protest in what we call wall messages, and the more obliteration, uprooting and dehumanizing humanity and human rights, the more these messages become the most important features of the revolutions. (Al-Haq, 2014: 21).

This art takes on special importance in the case of economic crises and revolutions, they are sometimes spontaneous messages but often encrypted messages with hidden connotations addressing the minds of the masses addressed to a class of maqsood, they use walls and streets a space for creativity that challenges the concept of private property, it violates the sanctity of the state twice: the first when it robs the walls of public facilities, and the second when it sends a forbidden message in the official media. (Butaghan, 2017: 14).

There are many studies and films that have tried to document these drawings because they are often removed, and the most important thing that dealt with these drawings specifically for revolutions is the film *Al-Hawaan* by Helmy Abdel Majid and the story of Sherif Abdel Majid

and the film won the documentary film award for more than 15 minutes at the National Egyptian Film Festival in its 19th edition in 2015.

Classifications of Topics of Cartoons of Protesters or Protesters / Wall Messages

Drawing is one of the most important means of expression of the creations in the human soul, through painting the idea wears the shape in which it appears to the recipient across the line, color and composition. And with the multiplicity of opinions regarding graphite drawings, which is an easy and free way to express opinions but without the consent of the owner of the place, which uses forms of artistic expression on the walls and carries different artistic and aesthetic values and methods, carries a legal character because it represents street art or graffiti, it is the drawings of young people who strive to make their voices heard, so the walls became their messages and these drawings became the voice of the voice and often by an anonymous signature and rarely be in the real name of the artist, and we will display in this part of the Research some of the cartoons in Egypt and Lebanon are a model of topics that are traded in this type of art, they vary between the unity of the people as in figure 1.

Figure 1.



And the word revolution or specifying its history or clarifying that it is a peaceful revolution as in figure 2.

Figure 2.



As for one of the most topical topics, the image of the martyr is as in figure 3.

Figure 3.



An important topic is the form of women with the diversity of their roles between the mother and the partner in society as in Figure 4.

Figure 4.



Egypt

Lebanon



Iraq

There are drawings that embody the architectural space that contains protest sounds and is often in the city centers for strategic control of demonstrations as in Figure 5.

Figure 5.



Egypt

Iraq

In addition to the various topics between denouncing the role of the media in spreading injustice and oppression of peoples or explicit topics demanding the fall of the regime, as well as topics inspired by the historical heritage of peoples and some topics related to the pain and hunger of children or international personalities as in figure 6.

Figure 6.



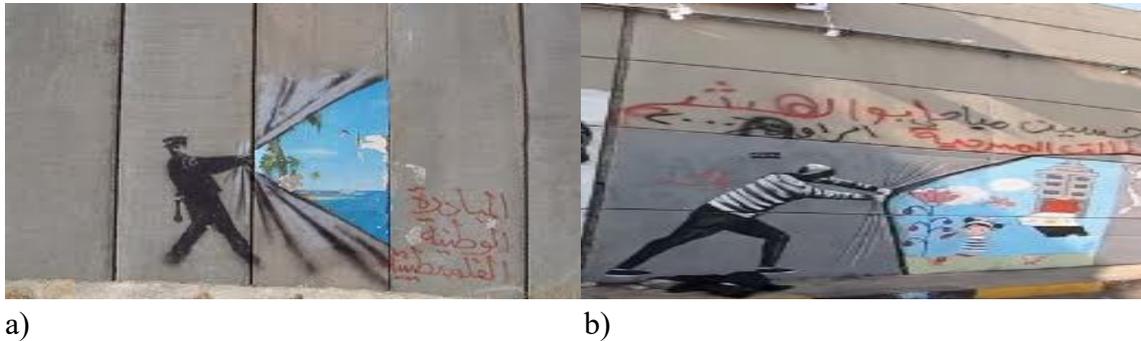
Among the topics published in the walls and messages of the protesters are the demands for the fall of the regime and the mockery of the government's illegality by mocking the governor as in figure 7.

Figure 7.

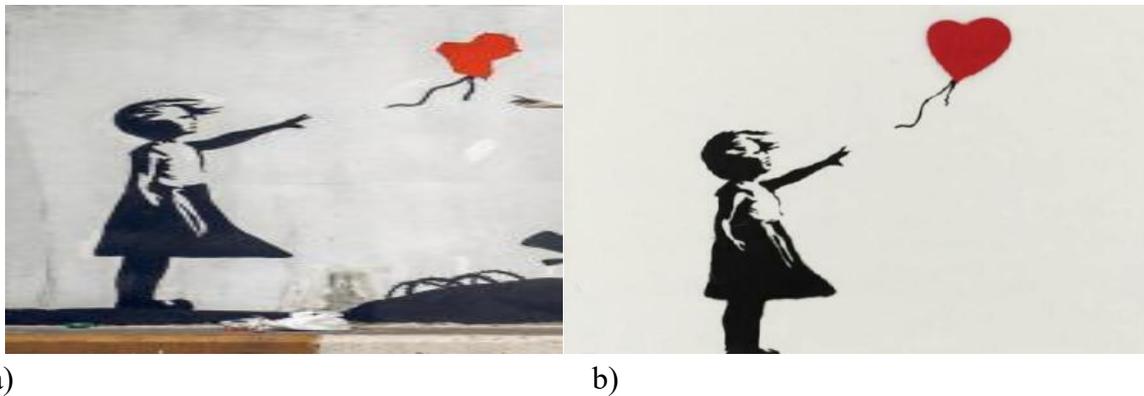


In addition to the above, there are topics that have a clear impact on Iraqi art and the works of Jawad Salim specifically or international fine art, particularly the influence of Banksy as in figure (8).

Figure 8.



The wall between Israel and Palestine: a) Banksy, b) revolution artists



The Girl and the Balloon: a) Banksy, b) revolution artists



The Liberation Monument: a) Jawad Saleem, b) revolution artists

Previous Studies

In the drawings of the Iraqi Revolution 2019, there are no previous studies of the novelty of the subject, the current study is in the period of the revolution either regarding the graphics of struggle or related to uprisings and revolutions, there are many of the most important, but not

limited to the first documentary book on the graphite of the Egyptian revolution from January 2011 until June 2012, the walls cheering (Mustafa, online) and the book of Jawaah Shahid - the art of the Street of the Egyptian Revolution. (Shahid, online) And the book graffiti uprisings, a trip to the scenes of the language of the street (Naeem, online) and the book delves into the experiences of graffiti that accompanied the uprisings from the streets of Tunisia and the alleys of Yemen through Libya, Egypt, Syria, Lebanon and Bahrain, read his analysis. This book traces the methods of expression and protest, in text and image, which has made this art turn into an art resistant to tyranny. The importance of this book lies in the fact that it is a semi-comprehensive record of the drawings and slogans that spread during the Egyptian Revolution and evolved into an important component of visual culture, a means of protest, and a tool of direct expression, free from academic and technical constraints (Muslimani, online).

Indication System of the Framework for Analyzing the Drawings

1. Raising awareness increases the effectiveness of participation in society through artistic and cultural contributions.
2. The more awareness the individual becomes, the more mature and understanding he becomes to put forward formulations of demands and changes in policy, so that the artwork becomes a cultural expression that addresses the issues of his community.
3. The carveriti art of community arts has a function that accompanies marginalized or disadvantaged communities.
4. Civil society groups are content with their limited capabilities and fragile structures. But despite all this, the vitality, positivity, perseverance and idealism of these initiatives are a cause for hope and hope in the Arab region.
5. Street art or Graffiti use words in international languages to bring the voice of the protester to the world.
6. Graffiti expresses personal messages, sometimes real works of art.
7. Drawings in graffiti are sometimes spontaneous but often encrypted with subtle connotations.
8. The graffiti painter uses walls and streets as a space for creativity.
9. Graphics are youthful.
10. The topics of graffiti in Arab societies range from slogans of the fall of the regime, the name of the revolution, the role of women, martyrs, the people's resistance to corruption and foreign interference, the effects of Iraqi and international fine art, historical and cultural heritage, religious and international icons and electronic figures, security forces and their diversity between combat and protection, local Iraqi social icons born of the revolution.

Section Three: Methodology

Study Community

The original research community consisted of about (130) Graffiti drawings ranging from drawings and writings in the Liberation Square tunnel in Baghdad, with the explanation that some drawings are cancelled and overpainted over them and after distribution and calculation of the rest originally in the liberation tunnel in the study period (November 2019) is (115) drawing see appendix (community table and sample models).

Study Sample

Sample models were chosen according to the famous media, which influenced the society and from the models painted at the beginning of the revolution, which painted the revolution with a certain smile or a specific name to get (5) models. The sample model analysis tool or the demonstrators' drawings were adopted as the resulting theoretical framework of indicators that are indicative in the analysis process. Analysis of sample models:

Sample 1: Safaa Al-Saray (ibn Thanwa)



A white shirt and an eye staring at the horizon for the most beautiful time will come, in the midst of the painters' search for the topics of the revolution, which represent them showing the icon of the martyr (Safaa al-Saray) or what is called (Ibn Thanwa) one of the most important icons Iraq's peaceful revolution through its martyrdom achieved a fundamental position in the path of the peaceful revolution to become an icon reflecting the features of the revolution, and through the human dimensions of the character of the militant hero embodied in the person of Safaa Al-Saray, the painter connects the aesthetic value of the character of the militant, poet, painter and intellectual and remains his image remains a militant martyr inspires the revolutionaries, the painter here tries to emphasize through the depth of the view of the martyr on the mawari dimension as if he were watching what the events will end, to become a symbol and icon of the struggle and give the image of permanence through the model of a young Iraqi with his original Iraqi features.

Sample 2. PUBG Generation and The Tuktuk



a)

b)

Four levels in the painting show the last and farthest level the flag of Iraq led by the Monument of Freedom, which became a symbol of the revolution and is preceded by the tuktuk, which became an icon of the revolution for its active role in the rescue of victims. To explain in his drawing what he defends against corruption and all that is outside these holy places or icons (the flag of Iraq, the Monument of Freedom, the popular Iraqi society represented by the tuktuk, the youth represented by the hero of The PUBG).

The painter or painters emphasize their respect for their identity and self through what their generation has, and their nickname has been transformed from a derogatory nickname to a nickname of courage for different connotations. As for painting (b) the same concept and in three levels, the farthest level of the tuktok and part of the flag of Iraq, which embraces the Turkish restaurant or the so-called Mount One on the second level and the flag of Iraq shows the symbols of the sculptures of the Freedom Monument of Jawad Salim, interspersed with the martyr militant Ibn Thanwa Safaa Al-Saray at the first level and the closest to the viewer.

Sample 3. 'Love' in Cuneiform.



On the walls of the editorial tunnel, the painter sought to integrate the cultural heritage with contemporary reality by linking the technique and method of cuneiform writing to contemporary letters and the symbolic word (love) of the peaceful revolution and humanity and the non-radicalization and national participation of all the blocs of the homeland, and there

is a lot of repetition of the Sumerian writing the words Ama-ar-gi () meaning the return to the mother [Goddess Mother] or freedom in the Sumerian language. These drawings demonstrate the culture and awareness of the painter, who is familiar with history and civilization and trying to convey it to society to confirm the concept of his Iraqi identity.

Figure 9.



Sample 4. The Tuktuk



The red tuktk, led by Assad in the ancient Iraqi civilization, and its significance and concept, is linked to power and power in most of the antiquities we received from the earliest historical

times in ancient Iraq, and is linked to the idea of lethality (Sahib, 2011: 58). And the winged lion is an ancient cultural heritage associated with the black in the ancient Iraqi civilization in general and Assyrian civilization in particular, where the winged lions appeared in some of the paintings and sculptures of the Assyrian wall, which decorates the entrances of halls and walls with winged superstitious beings, especially black to express the beliefs of the Assyrians and their belief in the magic of these superstitious animals complex and thought that they were protecting them and their cities and palaces and from evil spirits and evils of enemies and in the souls of enemies. The painter here wanted to combine the idea of protection with enemy terrorism by dropping the Assyrian lion's connotation on the Tuktuk or cart for the large and influential role in Liberation Square by the drivers of Tuktuk vehicles (Suleiman and Hassan, 2000: 68).

Sample 5. The Martyrs' Names Mural



In his painting, the painter Sajjad Mustafa used Arabic calligraphy, one of the most important items of Islamic art, and the painting, the names of the martyrs, numbered more than 50 names in white in their honor, and left the words From Gracious Basra to Baghdad of Peace in the middle of the painting in red. And the background of the painting is black. From Basra to Baghdad, where Liberation Square is the Compass of the Revolutionaries, as the young man and calligrapher Sajjad Mustafa called it, despite his participation in demonstrations in Basra province, he chose to come to Baghdad as a result of the killing of activist Safaa al-Saray icon, a martyr militant (Sample 1), to embody a work commemorating the victims of protests from all Iraqi provinces, and the painter participated in a group of young artists and painted paintings on the walls of the Liberation Tunnel. () The viewer of the mural observes movement in the movement of the letter, the point and the white color on the black background in a form similar to the fan or windmills achieved permanently.

Results

1. It is clear in the cartoons that there is a cultural and artistic awareness and a clear interest in the cultural heritage as in the samples (3, 4, 5)
2. Through the analysis of samples there is a focus on basic concepts that indicate the maturity of the demonstrators and their awareness through the emphasis on the martyr through the icon of the revolution (Safaa Al-Saray) and the white shirt to indicate the peaceful and the student majority of the revolution as in sample (1)
3. The emergence of marginalized or poor classes of society through the indication (Tuktuk) and what is expressed in the street as in the Iraqi samples (2, 4).
4. Emphasize the majority age group, which is students and young people, through a symbol indicated by electronic games, especially the so-called PUBG, as in sample 2.
5. Some samples do not have names, but a group or activists, and this is part of civil society groups that are content with their capabilities, as in sample 2.
6. Street or Graffiti artists often use words in international languages to reach the voice of the protester to the world, but we see in sample samples in addition to international languages there are writings that support freedom in Sumerian and Arabic writing but in cuneiform script as in sample 3.
7. Coded symbols with hidden connotations appeared to express the original Iraqi identity away from any foreign affiliation, and this is the most important call of the demonstrations, as in sample (3) and the emphasis on the Sumerian origin as well as the appearance of the Assyrian winged lion sample (4).
8. All sample search samples are in the Liberation Square tunnel.
9. The sample drawings are all youth works.
10. The topics varied in all the most important topics, namely the martyr, especially Safaa al-Saray, who became an icon of the revolution (Sample 1) and (Sample 5) which immortalizes the initials of the names of the martyrs, the effects of Iraqi fine art embodied in the monument of The Liberation Square of the Iraqi artist Jawad Salim (sample 2), historical and cultural heritage (Sample 2, 3, 4, 5), electronic game characters (Sample 2).

Conclusions

1. Increasing cultural and artistic awareness through the practice of artistic activities and attention to the cultural heritage, whether ancient Iraqi or Islamic.
2. Sanctifying the martyrs of the revolution and considering them as icons of the peaceful white student revolution.
3. The groups of Iraqi society have joined forces from the simplest class and marginalized to artists and intellectuals and considers everyone concerned with this revolution.
4. Youthfulness of the revolution.
5. Emphasizing the social aspect and volunteering.



6. Highlighting the Iraqi identity and Mesopotamian civilization.
7. The diversity of topics to include all the interests and categories of Iraqi society.
8. Graffiti in Iraq is a mural of the world that records the people's protest against injustice.

Suggestions

1. Conducting a study similar to the current study on the Graffiti paintings for undergraduate students.
2. Conducting a study on the impact of aesthetic awareness in promoting the social and educational role of school students.

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