

# Popular Folklore and Its Reflection in The Projects of Students of The Department of Art Education

Zahraa Falah Al-shimaysawee

Al-Furat Al-Awsat University, Najaf Technical Institute, Iraq

Zahraa Noaman Sadeq A- Kweeti

Al-Furat Al-Awsat University, Najaf Technical Institute, Iraq

Noor Shaker Mahmoud ALZaidi

Najaf Education Directorate, Najaf Technical Institute, Iraq

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**Abstract:** The current research included a study of popular folklore and its reflection on students' projects in the Department of Art Education. The research problem was summarized in the following questions: 1- Is popular folklore a role in student projects in the Department of Art Education? 2-What are the reflections of popular folklore in students' projects in the Department of Art Education?

**Introduction:** The current research consisted of four chapters. In the first chapter, the researchers stated the research problem, determined its importance, and stated the objective: to identify popular folklore and its reflection in the projects of students in the Department of Art Education. The second chapter was divided into two sections: the first, the art of folklore (folk heritage), and the second, the subject of the visual arts project. The researchers arrived at the most critical indicators from the theoretical framework, which represent the foundations upon which they relied to analyze the research sample. The third chapter is devoted to the research procedures and analysis of the sample's (5) models. The fourth chapter included the results, the most important of which was that students' works in the Department of Art Education reflected the Iraqi environment's conceptual, symbolic, artistic, expressive, religious, and social dimensions, as observed in all samples. The researchers concluded that folklore is inseparable from Iraqi society's religious, spiritual, and cultural dimensions, as it is linked to social, cultural, and religious practices.

First: The Research Problem:

Each society has its artistic heritage, visual vocabulary,

symbols, and unique heritage that distinguishes it from other peoples and nations. This close connection exists between society and its living reality, as well as the customs and traditions left behind by the ancients, which express its daily life and describe society through its beliefs and philosophy. Folk arts represent a significant portion of the heritage of peoples, lending a distinctive and authentic character due to the expressive aspects, ideas, and sincere feelings they contain. They are the product of the popular environment and customs. It is clear to us, through the arts inherited from different civilizations and societies, that they are distinguished and unique by a visual vocabulary that helps us understand the artistic foundations and aesthetic values of each art and civilization and distinguish its culture from that of other societies. There is an urgent need to emphasize the revival of Arab folk heritage and Folklore, given its authenticity and comprehensiveness, and to preserve it from decline and extinction. (1)

Folk heritage and Folklore, along with their philosophical connotations, can be invested in enriching contemporary visual arts. The artistic output of art education students in the Fine Arts Project subject varies, reflecting their cultural, ideological,

intellectual, social, and psychological references. Some students emphasize drawing from their imagination through their artistic output, while others tend to depict social life, etc. Thus, the research problem emerged in the following question: 1. Does popular Folklore play a role in students' art education projects? 2. What are the implications of popular Folklore for students' projects in the Art Education Department?

Second: The importance of the research:

1. Emphasizing the cultural and civilizational foundations of society.
2. Utilizing popular Folklore in all practical academic subjects, such as ceramics, sculpture, murals, and handicrafts, may benefit art teachers, students, and art education departments.
3. The results of the current research may benefit art students and art education departments by enabling them to utilize popular Folklore to produce works as small projects.

Third: The aim of the research:

To identify popular Folklore and its reflection in students' projects in the Art Education Department.

Fourth: Research Limits:

The current research focuses on Iraqi Folklore and its reflection in the project subject (drawing) for students in the Department of Art Education (fourth grade) in the morning studies for the academic year 2023-2024.

Fifth: Definition of Terms:

1- Folklore:

Al-Basyouni defined it as: "The experiences reflected from the local folk heritage left behind by our ancestors in museums or cemeteries, which continue to have a sociological and anthropological impact in our present era." (2)

Al-Kakak defined it as: "Folklore is the sum of what a people has created, from the beginning of their history, in the fields of faith, culture, literature, art, architecture, and industry. Therefore, we find in it various manifestations of their successive civilizations throughout the stages of their history." (3)

The researchers define folklore procedurally as:

(It is the popular heritage through which the true features of the national character are revealed, as well as its strong connection to civilization, literature, art, and people's lives on the spiritual, psychological, and material levels.)

2- Project Subject (Drawing):

Diwan defined it as: "(Drawings) executed with oil paints on canvas in the project subject, which must be distinguished. A fourth-year art student obtained this

subject with a grade ranging from (85-95)." (4)

Tuwaij and Alwan defined it as: "It is everything that students produce in terms of creative formative activities in art education departments and project subject classes, which can be subjected to analysis and critical evaluation through the possibility of applying the four artistic trends in the theory of cognitive orientation (DBAE)." (5)

The researchers believe that these definitions do not align with the research objective. Therefore, they defined the project subject procedurally as:

(It is everything that fourth-year students produce in terms of paintings executed with oil paints on canvas in the project subject in art education departments.)

Chapter Two: Theoretical Framework

Section One: The Art of Folklore (Popular Heritage)

The first to coin the term "folklore" was the English philosopher William John Thomas, who denoted the study of traditional customs and beliefs. On the other hand, Alfred Nutt and Hartland defined folklore as: "Anthropology related to humans." Both included arts and crafts in the term "folklore." Stuart Glennie was the only one who insisted that folklore was what the educated classes knew about the general public. (6)

There are three major groups of definitions of folklore: first, folklore as cultural heritage; second, a definition of folklore limited to popular literature; and finally, a definition of folklore as the sum of all that falls under the term popular culture, including knowledge, beliefs, literature, and popular arts. (7)

We must not forget that folklore is a popular heritage among many people. It serves as a key to understanding the origins of the people's culture, the changes that have occurred in its development, and the influences and impacts it has had due to interaction and contact with other cultures. Through this heritage, the true features of the national character become clear, as well as its strong connection to civilization, literature, art, and people's lives on the spiritual, psychological, and material levels. (8)

It can be said that folklore is a mirror of popular life or a depiction of popular life as it is. Popular literary and artistic works do not spring from nothing. Artists, writers, and poets compose and depict from their experiences, knowledge, and emotional reactions. Folklore connects the artist to his ancestors. It can appear in any subject, group, or individual at any time and place because he who has no past has neither a present nor a future. (9)

Folklore has its symbols that represent and express it across time and history. These symbols have historical and human significance. They are not random acts but

rather the result of a sense of faith and conviction in their meanings and implications. The symbol is considered one of the most critical formative elements in folklore. It represents the value of the artwork and brings it closer to public taste. From an artistic perspective, the symbol is a formative language the artist uses to express his feelings and emotions toward whatever stirs his emotions, ideas, and beliefs. The symbol may be a bird, a plant, an animal, a creature feared by the group, geometric lines, or a term. The importance of the symbolic forms used in folk art varies according to the culture of each country. Symbols are not merely a set of connotations pointing to specific ideas and perceptions but a complex network of shapes and images expressing human feelings, emotions, and beliefs. (10)

The literal meaning of the term "folklore" has come to denote two meanings in various circles: the first, the science of popular traditions in terms of their forms, content, and functions, and the second, the enduring and living material encompassing words, movement, rhythm, and the formation of material. In the early stages, "folklore" was not limited to customs, traditions, literature, and popular temporal arts, such as music and dance. Later, it also encompassed shaped materials deemed popular, especially those with vital and social functions, such as engravings, pictures, statues, and architecture. Some scholars believe that the crafts and handicrafts currently in circulation fall within the scope of folklore. (11) The prevailing popular thought in society and the circumstances surrounding the artist shape their artistic production. Popular forms and symbols stem from the artist's original environment. Arab heritage has also been blessed with many of these popular symbols, enabling it to produce a vast amount of artwork. Consequently, many artists have sought to adopt traditional symbols and symbols that resonate deeply within Arab society, its customs, and its beliefs. (12)

Folklore has great importance in society because it: (13)

1. It develops national, cultural, and social awareness.
2. It incorporates folklore arts and the culture of the local and national community and thus transmits them to others.
3. It preserves customs, traditions, and the community's identity.

The study of folklore requires understanding what folklore is, identifying its types, and its sources, especially the ancient ones, represented by (books of heresies and logic reform, books of hisbah that discuss industries, books of the virtues of saints that discuss the material environment and social life, books of stories and epics, books of descriptive poetry, books of

Arab or European travel, and history books, and books of calamities and rulings). (14)

Folklore can be analyzed through three elements:

The first element is the remains of the ages. These include remnants of beliefs inherited from paganism, such as:

- 1- Animal symbols, religion (rituals), and morals (purification elements like stone, water, and fire).
- 2- Scientific remnants, including: (ancient astrology, ancient medicine, ancient agriculture from the Stone Age).
- 3- Artistic remnants, including: (primitive music and dance).
- 4- Remnants of evil powers, including: (the evil eye (the seven eyes to ward off the evil eye) and the genies of benefit and harm).

The second element is transformation (the Romans believed that specific beneficial and harmful deities inhabited water springs. When Islam came, these springs became associated with particular saints who gained beneficial power and healing virtues from their blessings).

The third element is borrowing (they borrowed Berber, Phoenician, and Roman holidays, incorporating Islamic elements into them and turning them into popular holidays for which festivals were held). They blended the old and the new, lighting a fire on Ashura, which symbolizes the old year that must be burned, thus welcoming the new year). (15) Folkloric phenomena represent customs, beliefs, celebrations, the births of saints, folk music, tales, crafts, industries, popular professions, and so on. The scope of folklore is numerous, and this type of division is a primary thematic division consisting of general folklore themes: popular beliefs and knowledge, popular customs and traditions, popular literature, popular arts, and material culture. Another division documents and reveals folkloric material; according to this division, characteristics are divided between simple, complex, and complicated. The simple refers to herbs, blessings, magic, symbols, hospitality, herbalists, the evil eye, dowry, and tattoos. The complex includes marriage prayers, bridal decorations, jinn groups, proverbial tales, evening customs, and popular costumes. Religious songs, traditional galabiyas, folk tales, henna decorations, and pottery sculptures are also included. The complex consists of hanging household items, healing miracles, music, songs, the procession of the newborn's seventh day, and the Islamic New Year. (16) We can say that folklore is not just customs and traditions but also stems from psychological, cultural, and social factors. Thus, it shapes what helps people act

according to the cultural environment in which they were raised, motivating them to be creative, which can enhance the energies of the present. (17) Likewise, religious heritage in general, and Islamic heritage in particular, is considered a source of folklore from which we draw lessons and wisdom inspired by the Holy Qur'an and the stories of prophets, messengers, and religious figures. Thus, religious heritage is a rich source for understanding ideas and topics, encompassing all cultural, economic, social, aesthetic, and other material or intellectual influences. (18)

Iraqi folklore is a popular art derived from a cultural heritage extending back to the civilizations of Mesopotamia. Folklore encompasses a variety of forms, particularly visual arts, narratives, folk stories, folk dance, and other arts. Art is a phenomenon connected to inherited or acquired temporal and spatial concepts. Thus, the artist's experience is derived from the intellectual and visual environment in a way that is compatible with the concepts of his time and environment, as well as beliefs and myths. One of the most ancient countries to have participated in world art history is Iraq because it is based on the cultural heritage of ancient Iraqi civilization, popular heritage, and local heritage. This heritage has influenced modern European art, making it a social phenomenon that integrates traditions, customs, and social relations. In the contemporary era, Iraqi artists have worked to combine methods of execution and production with these references. (19) The aesthetics of folklore lie in the elements and foundations of design to convey the intellectual and aesthetic message conveyed by the completed heritage artwork in the most beautiful form or image. This includes the foundations of design in terms of balance, contrast, unity, and rhythm. Proportion and sovereignty), while the design elements include (lines, shapes, colors, texture, size, and space). (20)

#### Section Two: Productions of Art Education Department Students (Art Project)

Since ancient times, humans have employed their artistic productions by drawing on walls. This drawing has two directions: the first is that it vents their negative emotions, and the other direction is that it attempts to pull their prey and the steps of hunting it, believing that if the arrow falls into the neck of the prey, he is drawing, then when he goes hunting in reality, it will fall in the same place he pulled on the walls. Therefore, researchers emphasized the importance of art "as the forces that refine human instincts and elevate them to high levels. It refines the soul and ensures the growth of taste and sense of beauty, in addition to the acquisition of artistic skills. Art is treated in schools on the basis that it is an

enjoyable subject and has a major role in education. The student of art changes his behavior and habits and becomes able to perceive the meanings and aesthetic values in things. Art education is the essence of emotional education that enriches the person spiritually and completes his intellectual interests, thus completing his artistic personality." (21)

Since art is not isolated from education, the artist is considered a researcher and specialist, possessing the capabilities and feelings that qualify him to be an artistic, aesthetic, moral, and educational contributor. The broad knowledge that the artist acquires through his study of the arts of other civilizations, his keeping pace with the times and their technological and cultural developments, and his aspiration to the achievements of the cultures of the surrounding world represent a valuable scientific reserve that enables him to employ these energies and harness them in educational fields, especially those related to the arts. Art is usually possessed by people who distinguish the values of things. Thus, the individual practicing the arts can differentiate between beauty and ugliness, between things that contain sublime human values and those that do not. (22)

"Through artistic expression, natural beauty acquires value and becomes a subject of artistic appreciation. Therefore, it can be said that the subject of aesthetics is not the beautiful things we perceive directly, but rather is closer to an interpretation of the beautiful expression of things, whether natural or derived from human life. Through beautiful artistic expression, human feelings, taste, and values are revealed." 23. Therefore, art education products in any society derive their themes from the local reality of that society and work to transmit the learner's experiences and perceptions to subsequent generations. The subject occupies an important, fundamental position in academic instruction, as well as in visual arts, to stimulate the learner to discover the visual content it contains. In the past, as we mentioned previously, the subject was an essential goal in the works presented by the artist, measured by the extent of his ability to draw the subject and match it to reality. Today, current studies confirm that a specific subject given to students in the field of composition, construction, and formation can, from a technical perspective, be formulated by exploring the relationships associated with constructing such a subject. (24)

There is a relationship between artwork and nature, as the nature surrounding us is a source of artistic inspiration. Various artistic styles have emerged from this style, including:

1. The realistic or naturalistic style: The artist relies on



his ability and artistic sense to choose the creative angle, faithfully transmitted from nature, and artistically record what he sees in form and color.

2. The imaginative style: In this style, the artist creates his designs based on what he sees in nature while adding what he sees in his imagination and perception.

3. The expressionistic style: In this style, the artist relies on the artist's inner feelings, whether conscious or subconscious.

4. The abstract style: In this style, the artist expresses his response to the relationships between lines and colors. (25)

Artistic productions are an essential component that contributes to the development of creative expression in students, in addition to the sensory and emotional aspects that simultaneously help develop the student's ability to imagine, distinguish, and perceive through creative expression. Through this, students are trained to produce a complete artwork that expresses their ability to create using lines, colors, and shapes, enabling them to demonstrate the skills and experiences they have acquired during their practical and theoretical studies and how they can employ these skills in artistic productions through the distribution of blocks and shapes and their color treatments. (26)

#### Previous Studies

The researchers reviewed several previous studies, selecting those directly relevant to the current research. The following is an overview of this study:

Study (Al-Saudi and Al-Mashaikhi): The study aimed to discover the methods and mechanisms for employing elements such as heritage vocabulary, shapes, or colors and the nature of the formal aspects represented in the works of Potter Sajida Al-Mashaikhi and Potter Siham Al-Saudi, through a comparison between the styles of the two potters. The theoretical framework included two sections: the first: Iraqi folklore, and the second: The movement of contemporary Iraqi ceramics formation. The researchers used the descriptive-analytical approach, relying on the indicators of the theoretical framework as a tool to intentionally analyze the selected works, totaling (6) works, with each researcher (3). The researchers reached the following conclusions:

1. The fable Siham Al-Saudi utilized folkloric forms such as doors, arches, and domes as evidence of its religious and cultural references. These forms contained motifs and letters (1), (2), and (3).

2. Sajida Al-Mashaykhi described the shapes of popular rugs and their geometric decorations as folkloric formal characteristics, as in Models (2) and (3).

#### Theoretical Framework Indicators:

1. Folk arts represent a significant part of people's heritage, conferring a distinctive and authentic character.

2. Folklore is a social phenomenon that integrates traditions, customs, and social relations.

3. Folklore reveals the true features of the national character and its strong connection to civilization, literature, art, and people's lives on the spiritual, psychological, and material levels.

4. The artist combined the inherited civilizational and cultural units of folklore art in paintings, blending them with colors, drawings, and imagination to produce something distinctively civilized.

5. The prevailing popular thought in society and the circumstances surrounding the artist shape his artistic production. Folk forms and symbols originate from the folk artist's environment.

6. Religious heritage in general, and Islamic heritage in particular, is considered a source of folklore, from which we draw lessons and wisdom inspired by the Holy Quran, the stories of prophets, messengers, and religious figures.

7. Folklore phenomena represent customs, beliefs, celebrations, the birth of saints, folk music, tales, crafts, industries, and popular professions.

8. Folklore is divided into simple, complex, and complicated. Simple folklore encompasses herbs, blessings, magic, symbols, hospitality, herbalists, the evil eye, dowries, and tattoos. Compound folklore includes marriage prayers, bridal adornments, jinn groups, proverbial tales, evening customs, folk costumes, religious songs, traditional galabiyas, folk tales, henna decorations, and pottery sculpture. Complex folklore includes hanging household items, healing miracles, music, songs, the baby's week procession, and the Islamic New Year.

9. The artist uses elements and design principles to produce artwork conveying aesthetic values.

#### Chapter Three/Procedural Framework

##### Research Community:

The researchers photographed all (50) artworks produced by fourth-year morning students for the academic year (2023-2024).

##### Research Sample:

The researchers used a random method to select the sample of (5) artworks.

##### Research Methodology:

In the current study, the researchers relied on a descriptive and analytical approach, which was consistent with the research objective.

Research Tool:

The researchers used the theoretical framework indicators as criteria for analyzing the artworks to arrive at the research results.

Sample Analysis:

1- Tea Session



Work Description

The work above shows a vibrant social scene in the popular Iraqi environment. It is depicted in one corner of the house, and they appear to be experiencing a simple, friendly social moment. We see three women sitting around a low table, drinking tea, and a man leaning on a wooden fence (tazer) holding a teacup. We notice a woman and a man sitting on the stairs, looking at the others. The woman seated to the right of the painting is holding a hookah.

Analysis

In the work above, we notice a purely Iraqi atmosphere, a sense of belonging, and environmental and national pride. The work follows a realistic, folkloric style. It celebrates simple daily life and glorifies traditional social relations and the role of women in Iraqi societies. Tea is a common feature of Iraqi gatherings. In the old popular areas, neighbors would meet in the afternoon to drink tea with cookies and discuss neighborhood news. Therefore, meeting between neighbors and drinking tea is considered an Iraqi social folklore. Folk arts represent a large part of the people's heritage, giving it a distinctive and

authentic character. Therefore, folklore is considered a social phenomenon resulting from social relations. In the work above, the artist combined folklore's cultural and civilizational heritage into an artwork, blending them with colors, drawings, and imagination, creating a distinctive cultural masterpiece. We see the women wearing the Iraqi abaya, a renewed folklore heritage, and the standing man wearing a white Iraqi dishdasha and a white scarf on his head. The painting represents

a visual embodiment of Iraqi popular society with its intimacy and the warmth of its daily details, reflecting simple yet profound values through human connection and authentic traditions. In terms of color, the painting is dominated by a warm color spectrum, leaning toward brown and creamy white, with shades of blue and black, which enhance the sense of intimacy and tranquility. Folklore in this work is embodied in connotations such as Iraqi hospitality, social life, and popular stories. The artist uses elements and design principles to produce an artwork that conveys aesthetic values.

2- Ashura Commemoration Rituals



#### Work Description

The painting above depicts a realistic scene from the rituals commemorating Ashura in Islamic societies. This religious occasion carries a social and spiritual dimension, especially in Shiite societies, where rituals celebrate the martyrdom of Hussein (peace be upon him).

#### Analysis

The painting depicts four men working together, performing cooking rituals to commemorate the Hussein folkore of Ashura. A large pot stands in the center of the painting, a well-known symbol of cooking during Ashura occasions, amidst an atmosphere filled with steam and smoke, suggesting the warmth of the hearth and serious preoccupation. The traditional cooking location is in the street, where a fire and firewood are lit to cook the food. Cooking over firewood is an ancient tradition, adding a distinctive flavor to the food and creating a spiritual atmosphere. The background of the painting represents the door of a house with a folkloric character and an old style through the engravings of the door and windows in a traditional style that suggests an old place with historical significance. We see on the right side of the painting a red carpet hanging in the back that is part of the Iraqi heritage, indicating the ritualistic character related to the Hussein mourning in addition to the blackness underneath it (which is a piece of cloth hung on the walls at the advent of Muharram, evidence of the sorrows and tragedies that the Ahl al-Bayt (peace be upon them) experienced). We see the people wearing black clothes in mourning for the father of the free (peace be upon him), as the black color is an icon of the sorrow of Ashura and a sign of mourning. The

features of seriousness and focus are reflected on their faces, which expresses their spiritual and emotional commitment to these rituals. On the left side of the painting, we notice a person wearing the Iraqi costume (the dishdasha) and the belt, which is a red scarf, indicating that he is the cook who cooks the food and holds the salt in his hand to add it to the pot. As for the two young men on the right and left of the pot, they appear holding (the tokamak) (which is a traditional tool used to pound and grind food and is made of a long wooden cylinder and most of the Traditional foods cooked during Ashura, such as qeema, ash, harness, and zarda, are used using a fermenting machine, symbolizing the spirit of community and solidarity that prevails during this occasion. Viewing the artwork, the viewer senses the atmosphere and lives within it. When looking at the painting and observing the dense, rising steam, the viewer experiences a spiritual dimension, as if rising towards something higher. The artist has combined the inherited cultural and civilizational elements of folklore art in the paintings, blending them with colors and drawings, resulting in a distinctive object, such as the red carpet, which reinforces the connotation of grief and mourning. Red symbolizes blood and martyrdom, while the black clothing signifies mourning and Ashura. This artwork conveys a strong sense of belonging and religious and social duty. Here, food is not just a meal but a spiritual and social ritual intended to draw closer to God and express loyalty to Imam Hussein (peace be upon him). The artwork connects the past to the present, history to faith, and art to folklore identity, thus forming a visual documentation with a profound emotional dimension.

#### 2- Shoe Patching (The cobbler)



#### Work Description

The work above depicts a realistic scene of a man working as a cobbler, repairing torn or damaged shoes and restoring them to wearable condition. The man is wearing simple clothes: blue pants, a red blouse, and an orange cap. Beside him is a young boy, perhaps a student or an assistant, observing the work.

#### Analysis

The painting depicts a simple, everyday scene with profound popular significance. It depicts a cobbler repairing torn or torn shoes using special tools such as scissors, a hammer, thread, or a leather strip, placing them on a circular wooden table. This profession has been known since ancient times. The person who practices it is called in the Iraqi dialect "al-Rakaa," meaning someone who places a leather patch on the damaged part of the shoe and secures it with special nails, stitches it, or adds glue, thus rendering it fit for wear and with a new appearance. This popular profession is observed among most people due to its interaction with the environment and society. In the past, an individual wore a single shoe, and when a part

was torn from frequent wear, they would send it to a cobbler for repair. Folklore includes crafts, industries, and popular professions, which the painting above represents, as it represents an ancient and popular profession. The artist uses elements and design principles to produce artwork conveying aesthetic values. The painting above shows the harmony of colors, the lines' fluidity, and the details' precision. In this painting, we find a color contrast between blue, red, and brown, creating a balance between calm and concentration. The child's presence beside the man may symbolize the importance of vocational education and learning through observation and experience. This

painting is not only a documentation of a traditional folk profession but also a celebration of the world of simple crafts and the role of manual labor in shaping a community's social and cultural identity. It combines artistic and educational dimensions through the importance of skills passed down through generations.

#### 4- Crochet Painting





### Work Description

The artwork above depicts two women, an older woman and a young woman, and their son sitting beside his grandmother playing. Behind the child is a handmade wicker basket, and in front of them are balls of wool and various pieces woven from wool. Analysis

The painting depicts the ancient craft of knitting clothes or rugs (crochet or knitting). The peak of knitting is often before the arrival of winter when the wearer can wear them during the winter and protect themselves from the harsh cold. Knitting takes a long time, depending on the item being knitted. The painting also has a social dimension. Folklore is a social phenomenon resulting from integration into traditions, customs, and social relationships. Knitting is a handicraft that carries an aesthetic dimension through the harmony and consistency of colors and sizes. It also has a financial aspect, allowing for commercial benefits through marketing hand knitting. It also has a psychological dimension, as it is a way to spend free time and engage in the production and weaving of wool. It symbolizes women's craft creativity and the transmission of manual skills from generation to generation. The artist has combined the inherited cultural and civilizational elements of folklore art in the paintings, blending them

with colors, drawings, and imagination, creating a distinctive and culturally significant work. To the right of the painting, we notice a pink curtain and, behind it, a traditional hand-woven rug hanging on the wall, demonstrating pride in the Iraqi environment. The use of bright colors in the wool threads suggests diversity and life. The artistic styles are varied. Above, we notice the realistic and expressive style, which conveys reality and imbues it with a spiritual, emotional, and humane character. We see the harmony of the blue and pink colors, which adds a wonderful aesthetic. The white color of the older woman's veil also indicates the careful consideration of the dress, a heritage of older Iraqi women, in preserving the handicrafts.

This work is not merely a depiction of a craft but rather a celebration of Iraqi women's folklore and evidence of intergenerational communication through art, collaborative work, and the transfer of skills and knowledge across generations. It is also evident through the silent dialogue between the two women, which suggests the social relations between women in traditional Iraqi society.

### 5- Daily Life



### Work Description

The work above shows a family sitting in the living room. Behind the painting, a circular shape representing a wicker dining table on which food is placed hangs on the wall. A lantern hangs from it, and to the right and left are hand fans (a "mahfa" in the Iraqi dialect) and some pictures. We see two women sitting and a boy reading and writing his homework. Behind the boy, we see a "tabk" made from wicker (palm fronds). We notice a "hawn" (mortar) on the right side of the work. We also see a yellow teapot.

### Analysis

The painting depicts a realistic, intimate scene bringing together two women and a boy from different generations, sitting on the floor in a traditional room. The women are wearing traditional black and blue dishdashas and traditional dress, displaying the features of daily life and an atmosphere of tranquility and intimacy. In the middle of the painting is a large, golden circular shape, a table made of palm fronds, which appears as a solar symbol or a popular decoration that gives central importance to the person

sitting in front of it. This round table is part of Iraqi heritage, as ancient Iraqis used to eat their food on it. It is topped with a lantern that suggests spiritual light or memories, in addition to the presence of hand fans made of palm fronds (mahfat) on the right and left of the circular palm frond table. Some pictures are hung on the wall, and in the middle of the two women is the mortar, an ancient tool made of iron in the form of a hollow shape with a handle used to crush and grind herbs and grains. We also notice the antique yellow teapot made of fan or metal, as Iraqi gatherings are never without tea. We see two women sitting, and on the left of the painting sits a boy with a pen in his hand and a book in front of him. Behind the boy is the Tabak, a large, flat, round pot made of palm fronds, and it is an ancient cultural heritage. Popular arts represent a large part of the heritage of people that add a distinctive and authentic character, as in the hand-woven wicker art of baskets, hand fans, brooms, sun hats, and some kitchen utensils. In the artwork above, we notice the harmony and color coordination of the old-fashioned style, as in the coloring of the teapot, lantern, and wicker dining table. The artwork reflects family ties and societal traditions, capturing a scene from daily life in a popular environment.

#### Search results:

1. The works of the Art Education Department students reflected the conceptual, symbolic, artistic, expressive, religious, and social dimensions of the Iraqi environment, as seen in all samples.
2. The cultural heritage was evident in the students' works, embodied by social values such as cooperation, social communication, and strong relationships among members of society, as seen in all samples.
3. The students' projects expressed cultural upbringing by embodying cultural awareness from an early age, which contributes to the transfer of experiences and skills across generations, as seen in samples (2), (3), (4), and (5).
4. As seen in all samples, the students' projects reflected cultural identity and embodied Iraqi customs and traditions.
5. Folklore was expressed in the visual arts through manifestations of popular life, using color and lighting in artworks to express nostalgia for the past, creating an emotional, religious, cultural, and social dimension, as seen in all samples.
6. Folklore phenomena were significantly evident in students' projects in the Department of Art Education, where customs, beliefs, rituals of the Prophet's family, crafts, and professions were apparent in all samples.

#### CONCLUSIONS

1. Popular folklore reflects the strength of social and cultural ties by strengthening and consolidating social values.
2. Folklore is inseparable from Iraqi society's religious, spiritual, and cultural dimensions, as it is linked to social, cultural, and religious practices.
3. The students' projects reflect folklore phenomena and cultural identity, which results from their strong commitment to and engagement with society and the inspiration drawn from their cultural, historical, and civilizational environment.

#### Recommendations

1. Document Iraqi folklore in its various forms through research projects supported by academic and cultural institutions.
2. Use digital media and modern technologies, such as applications, websites, and educational platforms, to disseminate folklore in a contemporary and attractive manner.

#### Suggestions:

1. Conduct a comparative study between Iraqi and Western folklore to highlight its characteristics and richness.
2. Conduct an applied study on including folklore in the curricula as a handicraft subject in faculties of fine arts and art education departments.

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