



Article

## Pictorial Construction In Romantic Art

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**Abstract:** France was the first cradle of Romantic art, or what is known as "Romanticism," as well as being the source of all literary schools and intellectual approaches. It has even been said that "France is the cradle of ideas in Europe." The French display clear, logical ideas and balanced minds, in keeping with classical principles, unlike the English and Germans, who are characterized by ambiguity, complex emotions, and a broad imagination. Romanticism arose in France were related to the political, social, and economic changes the country experienced during that era, creating a psychological state of internal fragmentation and a sense of individual pain, which are hallmarks of the Romantic movement. Among the factors that contributed to the emergence of Romanticism in France was the migration of some of its most prominent writers to England and Germany after the French Revolution in 1789. These writers were influenced by the literature and culture of those countries, prompting them to express their admiration and enthusiasm, such as the enthusiasm shown by Chateaubriand (1768-1848) upon his return from England and his translation of John Milton's Paradise Lost into French. If we look at the reasons that led to the emergence of Romanticism, we find two prominent writers and philosophers who influenced the intellectual and literary life of Europe. These two philosophers were Jean-Jacques Rousseau (1722-1778) and Voltaire (1649-1778). Rousseau called for a return to nature and wildlife, believing that the evolution of society led to the development of human ambitions, which created a sense of selfishness and self-love. Natural man lived happily and securely in his environment, bringing only good to others. Rousseau is the proponent of the well-known educational principle, "The child must be allowed to gain his own experiences in nature," and his book "Emile" serves as an explanation of this principle.

Voltaire, on the other hand, disseminated Shakespeare's literature in Europe (1564-1616), and he excelled in it. This literature transcended classical rules in the construction of plays. Although Shakespeare lived during the era of classicism, Voltaire relied on his own experience in literary innovation and influenced the value of classical doctrine. However, Voltaire was not merely a transmitter of Shakespeare's views; he was a bold social critic, criticizing the clergy and indulgences, and expressing many of his views in the plays he wrote. This helped create the appropriate climate for Romanticism.

The research is divided into four chapters. The first includes the problem of the research, its importance, and the need for it, as well as the research objective, which is summarized in the pictorial construction in Romantic art. The first chapter also included a definition of the research boundaries and a definition of the terms used therein.

The second chapter, the theoretical framework of the research, was divided into two sections. The first section addressed the manifestations of mental images in art. The second section consists of two

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axes: the first section deals with intellectual transformations in Romantic art, while the second section addresses the foundations and concepts introduced by Romanticism.

The third chapter included the research procedures, including the research community, the research sample, the research tool, and the sample analysis. It also included an analysis of four works of Romantic art. The fourth chapter included the research results and a number of conclusions reached by the researchers.

The researchers reached a number of conclusions, including:

1.- Freedom led to experimentation with new methods and techniques in art. Artists began to develop a different style, allowing them to express their feelings and ideas in a new and innovative way, as in all samples.

2. The Romantic artist was able to express his identity, personality, cultures, and individual experiences. Artworks emerged that illustrated the conflicts and challenges faced by the individual and society. This, in turn, helped strengthen communication between the artist and the audience, as in samples (2, 3, 4).

3-The new artworks reflected the social, cultural, and political transformations taking place in society. Romanticism became a means of expressing social issues and the justice and equality it entailed, as in samples (2, 3, 4).

4-The Romantic artist placed great emphasis on color rather than shadows and light. Colors became more expressive and highlighted emotions and feelings in artwork, as in all samples.

The chapter includes the research conclusions, some recommendations, suggestions, and a list of research sources. **Keywords:** Biosynthesized heavy metal nanoparticles, Antibacterial agents, Water treatment, and Green synthesis.

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## 1. Introduction

### Chapter One: Methodological Framework

*Keywords:*

#### **Built**

- **Language:** It is the opposite of demolition, and the structure is by breaking the letter B and including what it built, to indicate the construction of houses and buildings. (Al-Jawahiri, Ismail, p. 125)

- **Idiomatically:** The origin of the word brown goes back to the Latin language ( suture ) , which is the construction or the way in which a building is built. Then the concept of the word extended to include the placement of parts in a building from the architectural technical point of view and the artistic beauty it contains. (Fadl, Salah, p. 175)

Or (construction) is the organic unit in which the parts of the artwork are coherent. (Aristotle, Thales, p. 26)

#### **- Photographic:**

##### **a. Language:**

Photography: that is, making a picture. and images in the language: “He made a stereoscopic image of him” (Arabic Language Academy, p. 528)

**B. Terminologically:** The philosopher (Hummel) believes that the image is (a sensory analogy that expresses the vision) that the poet desires as it exists in his imagination, not as it exists in reality . (Leaders, Real Estate, p. 31)

It is the representation and embodiment of ideas and facts in tangible images that the recipient experiences and perceives sensually, so their impact on his conscience is profound. (Abbas, Ihsan, p. 194)

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## Research Problem

At the beginning of the nineteenth century, there was a tendency among those with a romantic tendency, through the spiritual tendency to the East, where this phenomenon appeared to be widespread at first among writers and poets, and then moved to artists, where the main motive for the exit of painters and poets and their desire to migrate outside their homelands was the romantic trend, as they did not have anything interesting left for them, so they took migration and expatriation from the basic things that help them to change. Many European artists and writers, painters and poets, traveled in search of adventure or in search of artistic antiquities.

Painters and poets drew their exciting concepts from the East, and this vision and all that poets and writers wrote was the result of artists' access to the Eastern world in their works of art, and through the idea they took from the ideas of these orientalist writers and poets, where this romanticism tends to express emotions and feelings that make him use his free self without restrictions. The romantic artist also chose topics in which the uncommon strangeness in art is represented by oriental scenes that are imaginative. And a special charm. They also drew influential landscapes full of emotions and sensations. Romanticism is trying to portray dramatic scenes full of burning emotion from the imagination. The Romantic artist confirms that truth and beauty exist in the mind and not in the eye. It did not care about familiar scenes in everyday ordinary life, but it sought to create an atmosphere far from the past and directed its lights to the darkness of the Middle Ages.

It entered through the window of the East. Therefore, we note that the artworks of Romantic art have a wide sense and imagination. The artist was not sitting in front of the scene. Therefore, the artist's expression is through the self. He expressed his strong feelings through the use of color. Therefore, he did not use lights and shadows as strongly as the painters of neoclassical art did, and the lines were reduced in intensity. Hence the problem on which the research is based in trying to identify figurative construction in Romantic art.

## Importance And Need for Research

1. The current research is determined by the study of pictorial construction in Romantic art through the study of the foundations and premises of this art.
2. The research constitutes an addition to our libraries in order to benefit researchers in the field of arts from graduate and primary students.

## Research Objective

Current research aims to identify pictorial construction in Romantic art.

## Search Limits

**The current research is determined by the following:**

1. Time limits: The current research is determined by the time period (1799 AD – 1830 AD) for Romantic art specifically
2. Spatial boundaries: productions of Romantic art in European countries.
3. Objective Boundaries: The Study of Figurative Construction in Romantic Art.

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## The first topic: Manifestations of the mental image in art

Interest in the postmodern phenomenon has raised many questions and presented controversial problems related to the views of its thinkers. This is because the concept of postmodernism has been employed in many intellectual systems, saturating it with the perceptions of a large number of thinkers, and thus giving it a state of diversity and turmoil. With the diversity of opinions of thinkers, postmodernism is a pattern of logical thinking that is a critique or embodiment of a reaction against modernism, which came to an end after World War II. Harvey pointed to this shift, as postmodernism came as a new phase of modernity, which tried to deepen its logic and increase its activity to reach a distinct modernity called "supreme modernity" or what is known as distant modernity. This intellectual method represents modernity in its later stage, as the concepts that were excluded in the early stages of modernity have expanded, making distant modernity deeper and stronger than the first modernity, thanks to its flexibility and its ability to contain shortcomings and rebalance the interior of modernity. Rawhi Al-Baalbaki, p. 276).

The modern artist looks at the world as if it were something he has never seen before, as if his eyes were the first to recognize the features of the universe, without being affected by his previous knowledge, or by what he has seen of artistic images in liberation from preserved mental images. The modern artist looks at the esoteric world (the world of psychology and feelings) and as he looks at the external world (the world of sensibilities) as if he is not the first to open his eyes to this world, but as if he was the first to formulate these feelings and feelings in an artistic form. It is this kind of vision that distinguishes modern artwork. In light of this trend, (Andrei Burton, p. 26).

The reflection of the harmony that exists between the elements of the artistic image led to making the task of photography compatible and mimic nature, and this in turn reflects the harmony that exists between the elements of the artistic image, as real issues emerged related to the logical relationship between conscience and reason, between the self and the world of subjects, and between the processes of intuition and emotional perception, as these challenges were what the new art faced, and with the emergence of many new democratic trends. (Abdul Nabi Mohammed Ahmed and Abdul Karim, pp. 196-212)

After the historical events of the nineteenth century, where the artist was given the freedom to express their ideas, opinions and principles, they were freed from the strict classical restrictions imposed in that era, as this allowed artists to express freely under the regimes that define democracy. In light of this transformation, new art schools emerged, beginning with the emergence of Romanticism and other artistic movements, which in turn paved the way for Impressionism. Impressionism has shaped the boundaries of the conformist arts, helping to give rise to contemporary artistic doctrines in a variety of forms. In light of this development, the artist became a strong independent unit with self-individual behavior so that it expresses his freedom after the artist broke away from the traditional determinants that were previously familiar. (Hassan, Hassan Mohammed, p. 46)

Western thinkers have commented on the close connection between emotions and the arts. Plato and Aristotle believed that all art evokes the totality of individual emotions. In fact, Aristotle believed that the process of evoking overwhelming emotions through works of art, drama, and tragedy could help us learn more about life, and the process of shifting the focus in image evocation in turn leads to the representation of emotions, even though both ideas were not clear and distinct. In the seventeenth and eighteenth centuries, it became common for the arts of painting, poetry and music to represent or (depict) emotions. Later, during the Romantic era and beyond, the focus shifted again, as the romantic artist saw himself expressing his own feelings through self-esteem in his work, rather than provoking them with others. (Robinson, 174-192)

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Therefore, the individual's experience of feelings and emotions when trying to read any artwork of the artist through watching or listening, this is by re-creating the emotional experience of the artist that he embodied in the artwork. Most theories in the history of Western aesthetics, which link art to emotion, have assumed that the feelings evoked, represented, or expressed by the arts are ordinary feelings given from ordinary life as such as compassion,

sadness, joy, love, fear, etc. of other emotions.

There has been a clear exception to this theory, which is that works of art cause an emotion of a special type of emotion, which is called (aesthetic emotion). This theory was defended by the art critic (Clive Bell) at the beginning of the twentieth century, and this in turn was linked to the formal views of the aesthetic movement (1914AD), where the critic (Clive Bell) believed that there is a special kind of emotion evoked by forms, and this is especially in music and visual arts. However, the critic seems to have simply meant to be influenced by harmonious forms of life that are of particular beauty. (McPherson, M. J Barrett. 6(1), 18460)

### **The Second Topic: The first Axis: Intellectual Transformations in Romantic Art**

The impact of freedom on romantic art has been profound and comprehensive, as this freedom has led to a range of important shifts in artistic expression styles and content. After liberation from the restrictions imposed, artists began to reveal diverse and new topics that reflect their personal experiences and opinions. Therefore, art has become not limited to traditional topics such as royal figures and religions that imposed restrictions on the artist to abide by, but it included topics of various trends that included political, social and emotional trends. (Mina Mustafawi Mansh, p. 200)

It has also become an independence for artists to be able to make their artistic decisions freely, and this has enabled them to develop their own skills and style away from the influence of power and domination. This has helped to build an artistic identity for each artist and audience more interactive with the diversity of topics and style. The audience has become more interactive with art, as the recipient began to appreciate the arts in a new way that does not restrict their freedom. Therefore, the arts have become a direct reflection of their feelings and personal experiences. Therefore, the freedom obtained by artists has contributed to raising the level of artistic creativity and renewal in other arts, which led to the emergence and development of new artistic movements and their diversity significantly. (Hassan, Hassan Mohammed, p. 142)

Romanticism emerged as a rejection of the industrial revolution, the revolution against the aristocracy and social and political values in the Age of Enlightenment. The power of the Romantic school was reflected in the plastic arts, music and literature, and it strongly influenced the depths of history, education and the natural sciences. Its influence is complex in politics. It was associated with liberalism and radicalism in its aspects, and it had a role in the growth of nationalism. (Magdi Wahba, 1984AD)

Romanticism believes that feelings and imagination are the basis of aesthetic experiences, with a focus on human emotions such as a sense of fear and horror, so it raised the value of folk and traditional arts, and made them required arts, and gave individual imagination a critical authority, contributing to freedom from the ideas of classics and rationality, which sought to revive the Middle Ages by imposing rules and restrictions on the arts, in an attempt to escape population growth and civilization expansion. (Rouhi Al-Baalbaki, p. 22)

Romantic art was distinguished from other artistic streams by attention to personal feelings and nature, unlike streams such as classics that focus on reason and arrangement,

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nature in romantic art was an important source of inspiration, it reflects beauty and tranquility and evokes deep sensations, perhaps Romantic artists were interested in individual emotion because they wanted to express subjective experiences in new and influential ways. Romanticism favors emotion over logic and imagination over reality, and they prefer ambiguity over clarity. Romanticism is one of the most important turning points in the history of European art. It has made its way towards everything that is strange and brutal with strength and violence, as it has set out to wide horizons that contain no borders. Attia, Mohsen, p. 145)

## **The Second Axis: The Foundations and Concepts of Romanticism**

Passion and imagination represent the basic premise that distinguishes Romanticism in the construction of its artworks, as the self of the inspired artist represents the basis in the depiction of artistic experiences and the glorification of the simple man. It also reflects the love of nature and shows a tendency to gloom, as it is opposed to the idea of subjecting everything to logic and reason. (Ibrahim, Wafaa, p. 140)

Therefore, the romantic artist believes that man is not only part of an abstract machine that does its work, but he is a living being capable of seeing the world in broad horizons and ideas free of all the restrictions imposed on him in the previous decades. Therefore, the romantic artist took emotion instead of being dependent on conscience, and this is what prompted the romantic artist to rely on the wide imagination through the use of bright colors and inspired by the stories of heroism or taken from the tragic stories that witnessed that era, relying on the creation of myths by exaggerating the depiction of forms. Ramses Younan, p. 134)

Nature also carries a beauty that many may not realize, while the artist creates a conscious and perceptive beauty, and therefore the aesthetic act done by man becomes an intentional beauty, as it is an individual act that is consciously done. Rather than being an example to be followed, nature has become a source of inspiration, and has turned into a storehouse of signs, images, and symbols. In turn, it represents a dictionary from which the artist chooses what suits him to reshape according to his own style in addition to what his feelings and fantasies impose on him. (Suleiman, Munir, pp. 588-609)

The Romantic artist, when creating artistic images, carries out the process of moving the soul from the external sensory world, where it relies on itself as a basic pillar, and gradually moves away from sensory embodiment, and at the same time seeks to embody all emotional characteristics. Therefore, we can note that the sensory aspect of painting is not entirely physical, but also includes a mental dimension. This transition from sensual to spiritual is manifested and these concepts are born out of the fundamental essence of Romantic art. (Hegel: Introduction to Aesthetics, p. 15)

Accordingly, every artwork whose achievement is attributed to effort and vision, the process of artistic creativity is a free embodiment of the artistic image that is formed within the artist's imaginations, which in turn reflects his personal and intellectual experiences. This process also represents a complex interaction that extends between the artist's imagination and his analytical thinking. There is a close correlation between artistic creativity and the artist's artistic vision and philosophical beliefs about the life from which these diverse images are derived. Rashid, Adnan, p. 193)

The relationship between form and content in romantic art is that art, when it comes out in its honest appearance, shows the basics of romantic art, if we take into account the role played by content in order to create creativity, and this is by virtue of comprehensiveness, which reaches its highest degree in art, and the creative soul seeks to express its free self, which in turn does not stop the search and exploration processes



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in its depths, which are taken through the lyrical nature, so in fact lyricism represents the basic and essential feature of romantic art. (Hegel, Romantic Art, p. 245 )

### **Indicators Concluded by The Theoretical Framework:**

1- Romantic art became not limited to traditional topics such as royal figures and religions that imposed restrictions on the artist to adhere to, but included topics of different directions.

2- Modernity aims to renew and study the human psyche from within, relying on the self, which enriched its feelings and feelings, which led to the emergence of a new movement contrary to the old currents.

3-Romanticism was influenced by the views of modern thinkers such as Jean-Jacques Rousseau and Voltaire to return to nature and wildlife, as he considered that the development in society led to the development of human ambitions, which created a sense of ego and self-love.

4-The romantic artist used bright colors and inspired by the stories of the heroism, which are taken from the tragic stories, relying on the creation of myths by exaggerating the forms.

5- Romanticism in her artistic works embodied the process of perception, so that the artist unleashed with this cognitive process the wide imagination represented by strong emotion.

6- Romantic art has been distinguished from other artistic currents by attention to personal feelings and nature.

7-The romantic movement believes that feelings and imagination are the basis of aesthetic experiences, with a focus on human emotions such as a sense of fear and horror.

8-Romanticism made the individual imagination a critical authority, and this contributed to liberation from the ideas of classicalism and rationalism, which sought to revive the Middle Ages by imposing rules and restrictions on the arts.

9-The reflection of the harmony between the elements of the artistic image has made the task of photography compatible and simulates nature, which in turn reflects the harmony between the elements of the artistic image.

10-Romanticism tries to depict dramatic scenes filled with the burning emotion of imagination, where the romantic artist stressed that truth and beauty are present in the mind and not in the eye.

### **RESEARCH PROCEDURES:**

#### **Research community:**

Due to the vastness of the research community, and the inability to statistically count its numbers, due to the length of time from (1799 AD – 1830 AD ) for Romantic art, the large number of products of this art, the large number of artists , and the abundance of their production of artworks in many places in European countries, researchers have seen many illustrations of artworks in Arab and foreign sources, as well as on the Internet and its reporting in line with the goal of the current research.

#### **Research sample:**

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After the researchers reported from the indicators concluded by the theoretical framework of the current research in the selection of research samples, the research samples were chosen intentionally, as their numbers reached (4) works of art and the samples were selected according to the following justifications: -

- 1-The nature and number of these samples carried structural visual readings, which allowed researchers to achieve the goal of the current study.
- 2-The research samples were selected in terms of the multiplicity of their artists, the mechanism of their work and the diversity of their style.
- 3-Excluding works of art that are similar in terms of topics and that belong to the same artist.
- 4-Famous works have been selected that are internationally spread and artists are famous in Romantic art.

### **Research Methodology:**

The researchers relied on the descriptive analytical approach, and its use in analyzing research samples, with the aim of researching the identification of pictorial construction in Romantic art in accordance with the following steps:

- 1: A general and accurate description of the selected artworks (research samples).
- 2 Identify the basic roots that led to the emergence of Romantic art and the artistic techniques used in the construction of his artworks.
3. The selected paintings are clear in terms of their artistic methods, which in turn allowed researchers to know the mechanisms of their work .

### **Sample Analysis:**





### **Model (1)**

**Artwork Name: Jacob's Ladder**

**Artist Name: William Blake (1757-1827)**

**Aidiya: British Museum, London**

**Materials Work: pen, grey ink, watercolor on paper**

**Size: 39.8cm x 30.6cm**

**Date of Completion: (1799AD - 1806AD)**

In Blake's painting *The Staircase of Jacob*, one of his many religious stories, the story of Jacob's staircase, where one night Jacob went to sleep and while he slept, he dreamed that a staircase had been erected, running from earth to heaven. The angels were going up and down that ladder. This painting is one of the simplest and most beautiful of Blake's water works.

The painting shows that Jacob was sleeping at the feet of a woman and right next to his head, a spiral staircase ascending to the top of the sky, and the characters ascending and descending the stairs, some of them carrying the wings of angels, while many do not.

The entire scenery looks like it is going around inside a large tent, and behind it is a sky studded with stars on a dark night, and we notice that the ladder is fading to the top of the ceiling.

The artist William Blake used ink and watercolors in this dreamlike painting, which simulates the flow of water and Jacob in a deep sleep. The painting has color gradients and color contrast decreases, as the details decrease, and this is what made Blake use the spiral staircase instead of the staircase. We have to contemplate seeing the sky in the Christian church at the time (especially since the foundation of the church). Heaven is "above" and it is completely separate from the earth, here the angels descend from heaven with their wings, and the dead angels who are sentenced to heaven, the most godly figures, such as Jesus Christ and the great saints, may ascend to heaven in a more formal and important process. But there is no two-way path without wings between the earth and the sky. The drawing embodies the principle of falling and transcending at the same time,

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as it sometimes tends towards the representation of abstract materialism of things. Thus, it moves from painting to image, that is, from the creative spiritual element to abstract physical depiction. This is what we find in romantic art, where it represents sequential images in the form of a musical scale, so we find this art completely negates the place and depends only on time, like music. It is here that images approach the spiritual world, where they give up space and the materiality of things, and this is what makes romancea purely subjective art.



## **Model (2)**

**Artwork: Firing squad**

**Artist Name: Francisco Goya**

**Aidiya: Museo Prado, Madrid**

**Oil on canvas**

**Completion Date: 1812 AD**

In this bloody painting, we see that lighting plays an important role. Darkness dominates most of the space of the painting, which in turn enhances the sense of tragedy of the crisis situation in the waqfthat brings together a group of men representing the popular resistance, as they confront with their luminous chests the heavily armed soldiers of Napoleon, who at the moment of the execution of the death sentence shoots a group of rebellious heroes. In the painting, we see a lower lamp emitting light that shines on a young man in the middle of the resistance men wearing a whiteshirt, raising his hands up, and the guns of Napoleon's soldiers directed towards him, waiting for his inevitable fate surrounded by his loyalcompanions. Onhis right, there is a young man whose face we notice the pent anger, and another young man wearing the monk's clothes appears on his knees as he recites the prayers, as if he has mercy onthe innocent martyrs while surrendering to his fate. In the front, there is a martyr who drowns in his blood lying on the ground, mixed with his blood with theothers who fell before him. Others raise their hands in this grotesque spectacle.

On the right is a group of soldiers carrying rifles with guns pointed horizontally at the chest of the people who stand in a fixed and resistant position towards the machines of death. The painting shows a peak in the feelings and feelings that the artist wanted to reach his goal, which is a moral message that Goya wanted to convey to the recipient that violence and injustice must be condemned, and that war negatively affects the innocent, and this is what romance called for by attracting attention by arousing feelings and feelings by arousing the passion of society by portraying the reality of this painful

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incident. Represented by self-extraction and with all its being, rejecting this painful reality, and this is what the romantic movement called for.



### **Model (3)**

**Artwork: Medusa raft**

**Artist Name: Theodore Jericho**

**(1791- 1824AD)**

**Oil on canvas**

**Completion Date: 1819AD**

We note the artist Theodore Jericho in his painting (The Medusa Catamaran) that it represents an accident and a calamity that aroused the feelings of the French and inflamed their tampons. This ship set off from one of the ports of Africa until it sank in the open ocean, which in turn gave rise to the feelings of the artist (Jericho), so he determined to implement it with all the ugliness of the scene, so he rented a boat and some bodies in order to portray the incident more accurately, and thus it was considered the first romantic painting in the sense of the word so that the burning emotion appears on the figurative surface, so the romantic paintings are lyrical paintings.

The painting evokes " feelings of sadness and thinking about human suffering, so this painting is considered an embodiment of tragic realism, as it presents a real scene that reflects human suffering, and thus art can be an effective way to express moral and social issues byportraying reality and raising questions among viewers. The Medusa raft is particularly important because it reflects the ability of art to document historical events and stimulate debate on profound humanitarian issues, depicting the precise realism of survivors' situations and suffering.

The painting expresses the catastrophe by depicting these survivors in a moment of despair, which in turn reflects their facial expressions, feelings of fear and loss of hope, reflecting the harsh reality they faced. The painting ( The Raft of Medusa ) was characterized bya focus on strong emotions and human drama, in addition to the use of dark colors and contrast between shadow and lightto clarify these feelings, which are features characteristic of the romantic movement. The story of the sinking of the Medusa is very moving, as the incident was the result of incompetence and negligence by French leaders, which provoked widespread controversy in France and had a great impact on politics and art in that period.



#### **Model (4)**

Artwork: Freedom Drives People

**Artist Name: Eugène Victor de Lacroix**

**Size: 325.4cmx 260.1cm**

**Material Name: Oil on canvas**

**Completion Date: 1830 AD**

**Ayadiya: Louvre Museum in Paris**

The painting of the romantic artist (De Lacroix) is a symbol of the French Revolution, as it embodied the events that led to the execution of the king and queen and the subsequent uprisings of the French people, who is considered one of the first peoples to invent the concept of revolution over power. In the middle of the painting, we see a woman who went out to defend freedom. She represents the center of the image and symbolizes freedom, standing over the barriers barefooted and barefoot, raising the French flag with her hand and with the other hand a bayonet gun confirming that she is a fighter leading the angry crowds, while dead bodies fall under her feet. In the painting, he highlighted four key figures from the crowd surrounding the woman who represents the symbol of freedom that pushed those angry masses not to accept injustice and humiliation.

With this painting, artist De Lacroix showed us the concept of freedom in the form of a moving image through the expression of the naked body language of women, stressing that freedom must be unrestricted and exercised in all its aspects and to the maximum degree. In this painting, we see that the French artist has abandoned the classic limitations of artistic inspiration, stressing the ideas and premises that came from romance, taking into account the areas of shadow and light relying on the use of light contrast and the use of dark colors, and that the artist differed in the style of photography in the painting itself from one area to another, so he painted the front characters with great accuracy, while the audience painted in the background, sky and smoke with quick brushstrokes in order to give the impression of movement and turbulence so that it fits with the subject of the painting.

Therefore, the artist revealed the sins of man and his quest to get rid of them by making the right choices and revolting against the wrong and old concepts that prejudice the right of the poor man. It was necessary for the free man to overcome the barriers of humiliation, fear and hunger.

**Search Results:**

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1- Freedom has led to the experimentation of new methods and techniques in art. Artists began to develop a different style, allowing them to express their feelings and ideas in an innovative and novel way as in all samples.

2-The romantic artist was able to express his identity, personality, cultures and individual experiences, and works of art emerged that illustrate the conflicts and challenges faced by the individual and society, which in turn helped to enhance communication between the artist and the audience. 3–4).

3-The new works of art reflected the social, cultural and political transformations that were taking place in society. Romanticism has become a means of expressing social issues and the justice and equality they carry, as in the samples (2, 3, 4).

4-The Romantic artist paid great attention to colors rather than shadows and light, as colors became more expressive and highlighted feelings and sensations in the artwork as in all samples.

5-The repressed ideas and desires are represented in order to elevate the artist's self, and most of the romantic works were mixed with imaginary images mixed with strong feelings, and this allowed the artist to vent these feelings on the surface of the painting directly, as in ( all samples ).

### **Findings:**

1-The visual forms in Romantic art differ from other arts by focusing on keen imagination, passion and nature rather than on perfect and harmonious beauty.

2-The romantic artist used bright and bold colors by expressing deep and intense emotions, such as the use of dark colors, as they represented his strong feelings and keen imagination.

3-The romantic artist paid great attention to focusing on emotion and imagination by exaggerating shapes. We see women more charming, men more masculine, and heroes more lethal, as they allowed artists to express their personal opinions and feelings without restrictions, so they represent the world through their deepest feelings .

4- Romantic art was influenced by political and social changes in the eighteenth and nineteenth centuries, as it was influenced by the industrial revolution and nationalist movements, which in turn helped the artist focus on emotions and individualism.

5-The Romantic artist has considered light an important element in artworks, as it is used to create dramatic effects and highlight a specific character or an important element in the painting to create an atmosphere of emotions and feelings.

### **Proposals:**

1- Intellectual Approaches to Romantic Art in Postmodern Art

2-Myths and legends in Romantic art.

3- Sensual and imaginary in romantic art.

### **Recommendations**

After presenting the results and conclusions of the current research, the researchers make a number of recommendations that are of a research nature, for the sake of scientific benefit, as follows :

1- It is necessary for scholars of art, beauty and criticism to get acquainted with the findings of the study, as this contributes to understanding the mechanisms of intellectual transformations that occur in the field of art.



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2- Researchers recommend adding books on modern and postmodern arts extensively to all branches of the Department of Plastic Arts , due to the importance of this subject through its trends and references, and in order to keep pace with the artistic development in the Arab and international world.

3- Work on conducting descriptive research studies in modern technical schools in order to know the technical and aesthetic dimension that contributes to the benefit of future studies and to know the technical and mechanism of their operation.

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