

البُعد الاجتماعي للنحت العراقي القديم

في العصرين السومري والأكدي
(دراسة تحليلية)

إطروحة تقدم بها

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في الفنون التشكيلية – نحت

بإشراف

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Abstract

This research concerns with studying of social side of sculpturing in ancient Iraq, rising from a principle admits the effect of time, place and gender factors on the properties of culture, art, its reasons and intentions .And by the distinguish of sculpturing samples in assuring the state of culturing continuity through the ages, according to its essence and validity of its materials, which his results considered the most important and most truthful historical documents that served to achieve knowledge, understanding and satisfying imagination for history of humanity .

In its introduction the research consisted a display of the research problem, importance, aims and boundaries .The problem is summarized in questions dictated by the very old history of the art, its situation and its wide and ramified horizons. The most significant of them was asking about the possibility of compelling the art productions to the criterions of estimations, analysis and explaining without the effect of time, place and environment factors in art properties and its connections with the society. Another question was the art in ancient Iraq a social production, or specifying of its features and its special nature referring to the genius of the individual and his creative abilities?

The importance of the research is summarized in the nature and size of cultural achievements that the ancient Iraqis created, the most important point refers to the pioneer and great role of the Iraqi society in making the first basis

For human society it also appears in supporting the knowledge side concerned in study ancient Iraqi antiquities and the significant of its culture secrets. The research affirms on one of the most important arts dimensions, represented by social dimension, which in this research is considered as a serious attempt that takes a specific standing from the exciting argumentation and opinions variations about the aim of art, its role and importance.

The basic aims of the research are detecting the social dimension in ancient Iraqi sculpture in the Sumerian and Akkadian periods due to the specific, deep detection and variance of sculpture features in them. Both of them form the cultural edifice, methods and rules of art in Iraq. The time period was between what called (Early dynastic periods) about (2800B.c) and the end of the rule of (Akkadian dynasty) about (2150B.c). The place boundaries included the geographical area of the Sumerian and Akkadian

authority at that specific time. And it is the place of artistic antiques which the research aims to study.

The research is distributed in two chapters, the first section in the first chapter includes a display of the historical stages of the social ideology, in a way clarifies the importance of the social dimension in the ideology of humanity since the establishing of the first social life, and through the development of ideology and its responding to social factors, up to studying all the society phenomenon in the last century, represented in modern schools concerned with this field. This is followed in the second section with a view of the most significant philosophical statements and theatrical concepts and representations-forming a start for considering art as social phenomena Section three spots lights on thoughts, theories and examples that supports this opinion.

Section four of this chapter presents the problem of opinion and imagination in evaluating the artists experiment, his role in the social action and his position in ancient society, according to the results of the studies in art history.

The second chapter displayed the cultural and social elements and their properties in ancient Iraq. Section one included an introduction in the Sumerian and Akkadian cultural history, in which a trace had been made to the events, political, economical and social states, in a summary fulfils the research need in building a complete picture to that states which accompanied ancient Iraqis life in Sumerian and akkadian ages.

Section two demonstrated the effect environment in Iraq on society and its cultural features, and the result of that effect shown by examples and evidences clearly uncovered by art products and its significant features. The third section includes an investigation for the features of thought in ancient Iraq.

Social knowledge and thought differs according to groups and societies because of basic factors, the most important of these is the time factor and its effect in developing the experience and knowledge by deposit of knowledge's. And the effect of place and environments factors in the particularity of thought and the general run that limited social behavior and activity. All of those circumstances and effecting factors in social ideology are shared in the born of religion in its basic components (the belief - the weather- the legend), for these components, all human powers, abilities and gifts were exploited to engrain religious thoughts and beliefs in society. Thus the art came as the most significant successful tool or method this resulted in the leads to that aim. It need for section four to view the basic components of religious thoughts in ancient Iraq, in this part the researcher

displays the origins of religion and its development, and its differentiator from magic features, and discovering its properties and effects in deferent aspects of society life and culture features in Iraq. The end of this chapter includes in section five, an explanation of authority concept and ruling system in ancient Iraq.

It is known that authority is one of the most significant effecting factors in the nature of society and culture, Iraq has witnessed the establishing of the first ruling system started in the temple and in agricultural areas, represented in priest's authority and their blessed influence in the society. Then the idea of kingdom appeared by growing of cities states that became under one ruler authority, after combining cities states and establishing the first empire in history. This great cultural achievement made by Sumerians and the akkadians, and its features and its effects, reflected in art production that are used by the priests and then the kings and rulers in serving administrative, political and informational aims.

After the theoretical and philosophical base of research has been established in the last two chapters, it became possible to start chapter three, in which the researcher explained the research society, the bases of the selection of samples, the methods used in analyzing samples and research tools, then starting samples analysis.

Lastly, chapter four displays the research results that uncover the social dimension of sculpture in ancient Iraq in Sumerians and Akkadian periods, the most significant summarized of which are as following:

The social aim of Sumerian sculpture is assured through existence of worshipers, statues in the in the temples for a magical aim, insures continuity of human being with his gods to gain required satisfaction and sympathy. While the Akkadian statues shows another social aim, for intend they sample highness in king's statues, and they show a social proud of a symbol represented in the great king. The social aim of the Sumerian sculpture is also assured in cylindrical seals, which considered a method to organize dealings and social affairs, their surfaces were used to carve documents register the ideological heritage of the society. The social aim also used the obelisks to declare a speech direct to the society by its generation consecutiveness through the time; they include proud cases of glories and war victories, or establishment and generalization of legal texts that organize the life of society. The votive reliefs archives provide him with human observe in doing holy duties toward gods to what he wants from them, to ensure means of his life and stability.

The art of sculpture help in establishing a common base for general

understanding and unity of task in thinking, which the social building stands on, in Iraq. That base included a significant and numerous forms of expression, like the symbol form and its explanations that helped in supporting speech and understanding mechanism used in society, that passed the specific time and place boundaries to include all human beings through the ages.

Sculpture art also fulfills a social demand that aims to generalize knowledge's, thoughts and imaginations in society. The samples of sculpture that presented the gods and pictured their world, were a research aimed to discover the facts and fulfils knowledge curiosity, through analyzing and explanation of existence secrets and frustrating mysterious world .

In addition, the Sumerian and akkadians sculpture samples reflected their fixed relation with the environment, consisting of the natural, social and cultural media surrounding the artist; it specified the type of response and reaction resulting from reaction state and mutual effect between environment and artist.

In the artistic and technical side the social dimension of sculpture in Sumer and Akkad is ensured through the phenomenon of observing the task and method, and adhering the common artist name from his sculpture achievements was for reasons concerned with the aim of the statue and its job.