Strange Circulation in Iraqi Art and Contemporary European Art Alaa Bashir - Salvador Dali: A Comparative Study

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The speech, as a physical structure of the encoded fabric, is launched, on a communicative intent, between its product and then swinging between its recipients in an endless interpretive game based on the phenomenological text. The text as a semiotic system is based on the relational of its formal elements as well as colour and its referral meanings with a generative approach based on the plurality of meaning that has become under the authority of language. The text has been edited in the arts of modernity and its aftermath to be captive to it. According to the communicative deliberations, those begin to address the relationship of both the producer, the textual text, and the reader together. The signs move within the framework of their users. The meaning gives up its historical centrality, as a foundational axis for building the text. The formative icon resolves its differential and coalition relations in the body of the rhetoric that must be in place, and gives the recipient the first initiative Interpretive model building semantic proposed by the artist, Fimars discourse to do with the impressionist receiver, which in turn interact with the proposed discourse of cultural orientation, as it is not the role of the plastic mark in reporting, but are effective communication, and toward a renewed Tdoual variable. Since surreal art is based on formal structures escaped from the dominance and centralisation of the mind, towards distinctiveness stemming from a feeling of ambiguity and existential anxiety, which removed the reality of the form towards irrationality and incomprehensibility, so this art was not without the circulation of my signs of its instinctive forms.

Key words: *Strange Circulation, Contemporary European*

Introduction

Freedom to search and explore, and in light of the foregoing, and for the different ways of communication and circulation in the plastic language and the dependence of the speech on a variety of contexts in contemporary art. The researcher's art deals with deliberation in the exotic signs of surreal art among Iraqi art represented by the works of the artist Alaa Bashir, and European art is dealing with the work of the Spanish artist Salvador Dali. Accordingly, the research problem is based on the following question:

How exotic circulation is embodied in the formal structure in the work of Alaa Bashir and Salvador Dali?

Research Aims

The current research aims at identifying the exotic trade between the works of both artist Alaa Bashir and artist Salvador Dali.

Research Importance

The urgent need for this study comes as it contributes to providing the recipient with the deliberative effectiveness of Iraqi and European contemporary art, as well as this may give some libraries and relevant institutions a critical, aesthetic and visual effort to reactivate circulation for knowledge and social communication.

Research Limits: Exotic Engagement in Iraqi and Contemporary European Art represented by the Works of Alaa Bashir and Salvador Dali.

Spatial Limits: Works by artist Alaa Bashir and artist Salvador Dali
Time limits: 1970-1990

Defining Terms

Trading Language

The word deliberative in its foreign origin, pragmatic, returned to the Latin word pragmatics in 1440, and it consists of the root pragma, which means action. Then I entered the language, and I acquired a new terminology for Sonia with a new connotation, meaning that interest is focused on a special linguistic level.

Narrative Similology. Bert calls the term behaviour and behaviour code, which is an adjective derived from the Aristotelian term referring to trading in a behaviour.

Trading as a Term: it is a term defined by studying the relationship between the signs and their officials, and it seems that deliberation, as Carnap asserts, is the basis of all that exists in linguistics.

Procedural Definition: An approach that deals with the process of meaning resulting from the use of signs within an instantaneous intent, bearing the characteristics of the context of the temporal and spatial incubators, away from the arbitrary correlation between the sign and its separate reference, entails interpretation that varies according to the context of the reading itself.

Idiotism Idiomatically: It is the approximation of the distance in which the past is present in the present and childhood in the period of adulthood and dead in the neighbourhood or with it, and in light of that special presence of the absent, the past and death, weirdness appears and embodies and grows in the worlds of spectral interstitial ghosts that we cannot judge by the laws of the specific reality.

Procedural Definition of Strangeness: It is the tension that results from the confluent contrasting time and place when the past jumps up and takes a picture of solutions in the spatially personalised present. He is also attached to the total abstracts the moment they are brought down to reality, to produce a feeling associated with all that is exciting, unfamiliar and exotic.

Contemporary is a Language: the age is the age, and the age is attributed to modernity, and it is the same as the era, and the crowd is squeezed, and the era (contemporary), that is, in his era and his time.

It is defined as a term: modern, current or present history

Modernity is also known as the most recent artistic time, which is a struggle between inherited and acquired values, or between forces of conflict to change and abstraction, and forces of conflict to evidence and imitation.

Procedural Definition: The researcher adopts the definition of Ghazwan stubborn procedural definition.

Philosophical and Cognitive Concept of Deliberative

In contrast to the philosophical visions and the structuralist linguistic theories that referred language to an entity similar in its initial atomic structures, the body of reality with all its loads, deliberative appears to show the dynamic face of language. Language is as an active activity whose goal does not lie in being a literal representation of reality, but rather a transformer of it as deliberative rejects the signed format between language and the consistency of meaning that is evident in the icon of real meaning. That vision was embodied in the philosophy of Feinstein, who made his talk about reality is an analysis of the language itself, as it corresponds to the components of the language towards the particles of atomic reality. It makes the authenticity of the linguistic fact, to the extent of its conformity with the external reality, and accordingly, the language had communication, transmission and representation.

As for the Maurice current, which attributed deliberationalism to the philosopher (Charlespears), this stream was joined by Jacques Benveniste and Arcioni. Therefore, their research concentrated on the theory of pronunciation in the context of the communicative context, which is characterised by the diagnosis and the temporal and spatial dimension of the reality of speech or the production of discourse, since here the process of activation is effective. Because the accomplishment discourse must bear all the facts associated with it, including the reference to self-referencing, when Benvenst ("I" plays a fictitious and existential role, designating the transformation of the language into speech, and converting the speaker into the same speaker which is the sign of the linguistic verb) except that subjectivity in marking discourse does not refer to T. The first is historical, psychological, or realistic since the presence of the self is not considered to be grammatical anthropology in the body of discourse, which is what we find with Roland Barthes in his handling of the literary text, because the product is only ascribed to it. The writer inhabits his text as a form, and it is physically the conscience of a person Grammar, and it is necessary to sacrifice a great deal of its realism because language is a collective objective system that we can use and we cannot take ownership of (Al-Jahiz, YEAR??; Jabra, 2000; Al-Hajj, 2010; Hamdaoui 2015).

Marking arose out of the products of all the pragmatic Pearce and linguist Saussure. Still, deliberative as part of semiology, was based on his arguments, Charles Pearce, which is based on Kantian logic. Therefore, his theory did not suffice with the dualism of the signifier, but rather he inserted the meanings of ideas and language in both the actor, the subject and the response so that in this process the production of infinite connotations is derived from the effectiveness of forming the meaning by the interpreter. "Reading a book means that its writer died beforehand and that the book was printed after his death, and when the writer dies, the relationship with the book becomes complete and intact as well. And if the writer can no longer answer, there is nothing left but to read," says Paul Ricoeur (YEAR, Page No???). And after the signal is disabled and its relationship to Almer The pain, or the impossibility of returning

to its original meaning, comes the process of understanding, interpretation and interpretation, and its process was accompanied by a bit of ambiguity and ambiguity because the text separated the processes of writing and reading, and here comes the role of the reader in the process of interpretation. Accordingly, deliberation is concerned with the interpretation and the multiplicity of its meaning, as the literary function is resolved Aesthetic instead of the reference function. The official must work to infer sense meaning in an attempt to read the signs horizontally by a relational relationship within the formal physical fabric of the body of the aesthetic and literary text. Here the interpretation is related to the time of reception and its context, with its spatial dimension and spatial aspect Loyalty to the reader, after the departure of diagnostic and guiding aids for the product. The process of understanding, interpretation, and interpretation is not merely an attempt to restore the aesthetic incident, but rather the production of a new fact that starts from that aesthetic text in which the first event resides. The reader tries to investigate the geography of the text and its positional existence. Reading in this way means prolonging the suspension of the apparent assignment and moving the self to the place, in which the text stands, in the context of this confinement in a place where there is no world. According to this choice, it does not belong to the text outside of what, but only inside. The constructive or accomplishment act in the aesthetic discourse is represented in the cultural influence, knowledge exchange and aesthetic pleasure that the recipient draws from the body of the text. Therefore, the cognitive weight and the moral role that art has played during its historical career through its political, social, religious, and educational discourse cannot be neglected (Abu Al-Adous, 1997; Ismail, 2014; Bart, 2012; Tawfiq, YEAR??).

The interpretative dimension, which is an essential role in the accomplishment function of deliberative discourse, falls within its scope the use side of the mark. With the multiplicity of understanding and interpretation derived from the plurality of the interpreted self, the messages extracted from the text differ, and even vary in their differences. It is not possible to reveal one truth lurking in a Technical body discourse. Therefore, it cannot be proven on one certain truth. We find the Heideggerian view confirming the ontological dimension of the recipient, who in his archaeological tour of the physical construction of the text, tries to reveal his references. The understanding process is accomplished within the historical context of the reader, and this idea affected the philosophy of harbouring as the mark is related to new references created by the reader that announces their attachment to the material or realistic aspect or maybe imagined. Deliberative is not devoid of imaginative modesty, then through the topology of the signs and their relational sites. The reader builds a new text generated from the text, as the monetary approaches in structuralism. Structuralism, as deconstructive, engages the reader's role in making the text a unique text by the queen of the recipient in realising the spatial relationships of iconic signs, the aesthetic text is cut off from the productive context of it. The reader explores the internal contexts of the text, which may be oriented imaginatively or formally, with the artist's most important game Lobbying. The reader can deduce the internal context of the aesthetic discourse and then extract the communicative value for it, which entails

its influence and achievement value in the recipient, which follows a deductive approach to reading, starting from the overall structure of the aesthetic achievement, or an inductive approach that starts from the particles of the text itself, which confirms it is upon him from all Spurber and Walls that the inferential process includes not only the formal, logical formula, but also the introductory context that exists itself, so there is no defective sign within the text that does not perform its relational role in the horizontal of the text, but that each of them refers to the other. Everything in the text indicates both forms and references to the roles of direct and deliberative purposes, and indirectly, it is not there in the literary text that is a free plus but is related to the significance of contextual meanings and messages explicit and implicit.

According to the stylism of the product, which may resort to authorisation and inclusion to create the existential and then-current context of the aesthetic text, both the producer or the reader will intensify his efforts on the contextual dimension and non-linguistic aspects. Whose handling and use will differ from one product and reader to another product and reader. Accordingly, it is called deliberative contextual as it changed in its context the meaning of marks and their categories. Therefore deliberative emerged in the early seventies of the last century as a trend that competes with linguistic theories after the latter lost its control over the linguistic lesson. Then linguistically external aspects were given importance no less than the language itself. Here the concept of inclusion which corresponds to the explicitness of the sign has inserted the ability to say in the speech means the ability to show what is absent through expression in a way that a person can communicate everything he thinks. The artist's style was a qualitative tool in his communicative project that guarantees the transmission of more rhetorical connotations than mere reporting and the production of an explicit mark. Thus, the text tends toward openness in the endless interpretation, understanding and meaning extraction. Perhaps the focus on the constructive value and the constructive value of the mark, which was confirmed by deliberation, has its manifestations in daily life, as the signs control the contractual agreement that gives them a meaning that varies in the diversity of society, its culture, heritage and history. These nodal signs had their presence in modern and contemporary art and even in the field of literature, poetry, prose, novel. In his linguistic project, Roland Barth singled out research and studies that dealt with behavioural uses (Behaviourism). In (myths) Barth reveals something about European society's habits and cultural interpretations. The deliberative existential dimension of behaviour embodied in the representation of a theatre that evokes a linguistic dimension that quickly turns into a linguistic, negotiating sign with a contractual agreement and granted to members of society to decipher and understand them. In the modern era and the entry of technology into the joints of daily life and the dominance of economic capitalism, which harnessed art and the artistic image to serve its deliberative projects, the language of the image began to dominate the geography of cities to create aesthetic visual negotiation and let the concept of publicity and its effectiveness emerge in creating aesthetic societal coordination, or it works to intensify awareness towards a political phenomenon Was it a social mother, or it highlights the margin rather than the dominance of

the centre and the logos, that it is a move from the constant towards the variable (Robol, 2002; Ricoeur, YEAR??; Zuest, 2009; Stroke, 1996). The image may tend to dwell on talking about neglected parts to aesthetically prolong it, to lose things its cultural and conceptual identity towards new concepts and meanings. It is a topological game in the movement of things during which it loses its icon towards another knowledge exchange. The semiotics are confident in finding critical forces for a social meaning woven through every kind of cultural codes. Style codes into codes for visual representations and codes for behaviour to code for ideology and from codes for stories such as myths and TV shows, to the codes of the subconscious. The Bart legends are messages, and it is one of the formulations of the significance is that the subject, once it is subject to the discourse, becomes a myth. Everything can become a myth because the world is inexhaustible from insinuations, so every topic of the world can move from a closed shut up to a verbal state open to community ownership.

Exoticism in the Work of the Artist Alaa Bashir and Artist Salvador Dali

It is clear from the investigation of the cognitive study of what is instinctual as a psychological phenomenon that accompanied human existence. These different references emerge from the distinctiveness of feeling, sometimes it touches the psychological aspect of self, and a stage that deals with the data of scientific, technological life and its contemporary modern manifestations.

The feeling of alienation is not without a mechanism that works in the intersection with the actual reality. It represents the moment of schizophrenia from its existence or the loss of the present to its instantaneous representation in its absentness that appears in the conscious self. The phenomena of images of the distant, extinct pass were accomplished by objective data and the anonymity and ambiguity of the future. The structure of the Western feeling is based on obstructing and postponing that merger with reality, escaped from the authority of time and space achieved, towards a past or perhaps an assumption that this strange feeling presupposes, in which the nudity separates between the self. The world creates a gap that cannot be closed by completing that symbolic unification with the world (Al-Sharouni, 1963; Shaalan, 2003; Shahid, 2017).

According to Freud, the strangeness does not relate to what is not familiar, but rather has the actual characteristic and not the unfulfilled possibility. Still, it departs temporally from the present feeling alienated, the strangeness has not something new or foreign, but it is something familiar from ancient times in the mind. It was estranged or farther away, a long time ago, but it comes back to life, repeating its appearance and appearance. However, Freud did not limit the strangeness to the representation of the past in the present that falls within the circle of Freudian memory, but rather relates to the stages of cognitive and cultural growth, self or community, that revolve in those beliefs and primitive worlds. In the law of dichotomies, if

one of them is achieved through the verification of the existence and verification of the other, so strangeness is associated with the idea of familiarity and familiarisation, the strange feeling is only achieved at a level that corresponds to the feeling of familiarity. The strangeness does not appear except in a familiar framework; the strange thing is what comes from an area outside The area of affinity draws attention to its presence outside its headquarters. The dialectical relationship is governed by the concurrent addition and condition of each other.

In the permanent quest of the self towards positioning in the framework of the world and the continuous restructuring of its image through the symbolism of language as a system of autism in the changing mobile world, and in the stages of forming this meaning by the self classifies (Lacan) stages of physiological growth three stages in which awareness takes a form to identify with reality, which is a stage. The pre-mirror, the mirror phase, and the post-mirror phase, and in all these cases we find a cognitive structure specific to its own time. In each of these stages, the self is separated from itself. These cumulative separations in building knowledge represent the stages of development and growth of that self, and the previous stage is less than C. Laura tarred. The stage is relatively elementary, involving amid the unconscious after being suppressed and away. That awareness is in the case of a constant search for access to self-certainty, as he consciousness transforms himself and his world, during his attempts to reach that certainty.

Feeling and alienation are not without an existential tendency that appeared in the thought of Sartre, Heidegger and Berkami, it is (feeling strange) one of the important starting points for this philosophical trend, which fueled the idea of the end of human existence and then fueled anxiety about the non-existence that fills the existence and rather stems from its core, as the thought. The Sartre takes a complete dissociation from the reality that is assumed by an accidental reality, mainly for the process of a new existence that I have not previously experienced. It is a permanent process of creation because anxiety and a feeling of alienation towards reality is a permanent feeling that does not know stability. The knowledge of awareness for itself includes the distancing of the self from itself, and from the self, he suffered something from emptiness or deficiency because attending to the self requires a distance or distance between the known and the known and this deficiency is necessary, he calls Sartre, a necessary non-starter. Just as the external reality is the other, that generates the same feeling (Al-Taie, 2013; Abdul Hamid, 2012; Alloush, YEAR??; Annad, 1986). In these two cases, this feeling is related to the distance or away, which is the basis for the structure of strangeness. While the familiarity is manifested by that identification with the designated personal place, the strangeness appears in the dimension and the affiliation with it. And in moments of nihilistic existential schizophrenia, the void that Lacan sees is a loss of meaning. And under the authority of the technical product that legalised the killing of humanism, when it began with Marxist thought, man departs from himself and reality, for a person according to this

thought isolated from the world of things and the human world together, is delivered to naked isolation.

Those technological beings that are produced by contemporary began to take over the human world to find himself with this scientific and industrial accumulation, away from him out of his control, and to find himself. That it is one of the things, governed by its products instead of being governed by him, he is the first role in his society. To the extent that man became more and more able to control nature, transform it and transform the surrounding world, he found himself more and more strange from his own work, surrounded by things that are the product of his activity.

The feeling of strangeness is also evident, as William James sees in the moment of astonishment at some trauma. For this escaped moment in time and space is due to a disruption in their sense of belonging to them, a feeling of alienation is generated, as the self becomes prey to the amazement and profound amazement. At this moment, neither intimate nor familiar.

The identification between the subject and the subject, if it is within the world of an absolute total separation and its value logic, also generates a feeling of strangeness, which is the subject of the Galilee that the philosophical thought touches upon as Kant and Berkeley address as Francois Leutard touches and makes it in the circle of fearful and terrifying and mysterious. The majesty and the Galilee are in accordance with Kant's experience that includes a confrontation between the perceived subject and a strong and dominant subject, as well as the mixing and overlapping of the boundaries between the subject and the subject, and then finally on reaching a total vision resulting from confusion, interference, confusion, or ambiguity of these boundaries. While Derrida emphasises in the theory of resilience in its dismantling, on the subject of spectra and likeness (clues) and return after an absence, and all those vocabulary revolves in the orbit of strangeness and exoticism, and here comes close to Freudian thought.

Societies are not free from customs and ideas that fall within the distinctiveness of the belief that emanates from the societal unconscious and has deep roots in history. Societal ritualistic rites often derive their images and themes from folklore and myths related to the fabric of a society, embodying its demography (Ayashi, 2009; Gadamir, 2009; Garaudy, 1978; Ghoti, 2012).

Whereas the strange feeling is a common denominator of all humanity, the literary and artistic productions abound in the textual construction of many writers, poets and artists, thus generating the distinctiveness of the reception. It touches both production and reception, and fantasy that escapes from the domination of the mind towards the unreasonable and incomprehensible and alien and even miraculous. In it, all the real and natural systems are cracked the narrative structures, strangeness and miraculous. With all their data, two structures

are concerned that the expression may relate to many structures that establish for other races of literature such as myths, science fiction, magic, dreams, utopias, and N was the mosque between them is stopped. The normal work of meaning an inflated sense of whether this was a positive sense of pleasure such as feelings, or negative, such as feelings of fear. While it touches the reality of exoticism, whether it is at the level of vocabulary or the system of forms, we find that miracles touch phenomena that do not touch the boundaries of experience. Each of them depends on tension and intensity in the convergence of vocabulary and forms and then achieve the intensity of feeling in the moment of encounter as in moments of production and creativity. The exotic discourse relies on the semantic inconsistency that draws the vocabulary of memory. The mental image and the artist's imagination work to manipulate the ways of relational construction of these forms, so this dissonance violates the connotations of the forms, the possibility of forming the meaning and concept of the recipient at the moment of its initiation to receive the text. So, the strangers then touch both the producer and the recipient. The element of the speech and the element of the recipient should not be separated when speaking from strangeness, because strangeness is manifested only by the recipient accustomed to a special kind of perceptions. So, if he encounters things contrary to what they are accustomed to, strangeness appears only in a familiar framework.

The productive artist resorts to the strange metaphor in which the forms are available in contradictory temporal and spatial dimensions in which the unconscious of the productive artist and himself in which various events, self-concepts, and societal and total objectivity are present. It is necessary to address the phenomenon of temporal intensification and the second in electing the vocabulary of the allegorical picture, in which Spaced elements converge in space and time, which are very far apart, but quickly combine within a single emotional framework. Exoticism has found its fullest image, represented in the surrealistic tendency of thought, literature and art. The Freudian vision invested in its devotion to dreams, the values on which the individual subconscious is based, and the identity of things fall after it is completely alienated from its real world, it is the tendency of demolition and undermining the surrealism and Dada And metaphysical drawing. And in an attempt by the pioneers of Surrealism and its theorists Andre Breton, Lotryamon, Elware, Apollinaire, to activate the activity of the subconscious, they made the idea (the mechanism) of implementing all their products and their textual construction. The mechanism is an attack on the patterns of conventional thinking and the ordinary language. It was an attempt to penetrate beyond the contradictions and conflicts that Spoil thinking and meditation. Surrealism differs from sensual existence and confirms its own spirituality, but not with metaphysical logic. Its imaginative logic has been relied upon about the positivism of the world. The instinctive surrealist metaphors and its systems of intriguing reality have been an aesthetic doctrine expressed in many surreal products since the semiotic reading of its signs Toward an introspective vision by the artist and his self-reliance (Fowley, 2011; Fischer, YEAR??; Killito, 2001; Mara'shili, 1974).

Exile in the work of Alaa Bashir and Salvador Dali

As part of our research on exoticism, we look at the works of two artists as a comparative study of the circulation of exoticism, as a starting point for analysis and differentiation between Iraqi art represented by Alaa Bashir, and European art represented by the Spanish artist Salvador Dali.

The works of the Iraqi artist Alaa Bashir are not without an existential tendency in the relationship of his anxious existence and the inevitable end, especially in summoning the singular raven and in different configurations and moments that are single. The artist has moved within counterattacks dominated by peoples with an increasing attitude. He stresses in this singular - what threatens the soul, Warn a person with separation, ruin, and terror, and he is the one who asks for intercourse, burning and glow, a relationship that must be here is the dialectic of life and what is the opposite of life in an endless context, because the crow in his way, intensifies the human experience of love and anguish, this experience that reaches the present moment with the moments of eternity. The artist draws the raven vocabulary from the depths of human history and the creation of creation on the ground in the story of the children of the Prophet of God, Adam, peace be upon him. As for the meaning in which this formal vocabulary moves, it is the same existential call to the myth of Gilgamesh and the search for the secret of life and the inevitability of erosion and the end of human existence. The artist invokes in the composition a dramatic form in which the text of the strange product is formed. The artist Alaa Bashir often addresses the rook as she rises over the head or chest of the human body, in a silent dialogue that indicates, with the space that surrounds the vocabulary, a sense of strangeness, because the crow if we read it semiotics does not refer to a realistic reference represented by a bird. Still, he is alive L in the artist's thought to an existential struggle, his black-and-white appearance and the surrounding space and space, which often occupies a relatively large area of his works, support (Figure 1).

Figure 1. Black-and-white appearance and the surrounding space and space

In reading contextual signs, the artist is not satisfied with his formal expression, which refers to the arbitrariness of the meaning, but includes a contextual dimension that embraces the mark itself, to move from the statement towards hinting what is hidden behind the text, and the artist may make the crow in relation to the shape of the chair, which is also repeated in several Figure Works (1)

The singularity of the chair had its presence with many artists, for example, Van Gogh and Cossoth, although the artist painted the chair empty, the recipient sees it buzzing with human presence and fullness. He witnessed the class swing, and was adjacent to the rule of tyrants and adherents of the tormented and the oppressed. Figure 2, in addition to the single-head, which is repeated that is often under the control of that crow. These three vocabularies may come together simultaneously, and in all the works of the artist the feeling of time and space is absent, neither place is dependent on time, nor time is personified by the place, both of which refer to holistic meaning, existential torment and to fear and horror and loneliness. That is based on the instinctual structure of human feeling, not about the artist himself or by man is, but it includes the whole of humanity.

Figure 2. Single-Head

This constructive structure depends on the mental image of the creator artist, as the artist's imagination is flexible in manipulating the relationship systems that govern things to adopt their surreal bodies (Al-Masry, 1988; Howland, 2009; Al-Waqyan, 2010; Al-Jesuiti, 1951; Yol, 2010). Imagination in art produces his creatures, and they are his worlds and his assets, whether it is a simulated depiction or a new creation. These creatures have no physical density and rather are not being.

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The artist repeats the singular head and the faces that call out a tormented cry. The head is separated and lying on the floor of the painting. The works deal with it in an existential reference to death, as in Holbin's work and the skull that resides at the bottom of the feet of two men, with their elegant aristocratic uniforms, and in the works of Mahdi Ahmed, as in the return of the head, and Walid Shit in his works of mythological dimension.

The nothingness, the artist, and death that overflows human existence and human life are found in the works of Alaa Bashir, which represents the focus of his surreal discourse and within his strangeness in his circulation of this mark, as it surrounds him with the serenity of metaphysical works of Sheriko in summoning roads, streets, and alleys that are free of silence and the silence of emptiness and nothingness. It can be said that in the work of Alaa Bashir the sign is the diminutive dimension that touches the reality of living, and its works are not without a critical tendency that tries to direct the human consciousness to the torments of humanity in his country, which exploded the changes at the political level, especially in its strange topics (the chair), it is not without criticism A politician with a semi-nod.

On the other side, we find in the works of the Spanish artist Salvador Dali that it transcends, in the textual structure of his works. The alien level towards the miraculous level cannot be achieved or touches the event or event, as we find that the artist exaggerates in a fallout not his feeling and his imagination. He refers to the level of dream Even in the composition of forms, in mutants, and his exoticism is not limited to dealing with the stability of the physical relations in the fabric of the achieved existence. His actions are not disturbed for the most part in summoning the human body with all its parts, in an existential tendency rejecting all the systems that govern the existence outside the surrealistic self. The majority of its actions are crowded with forms Wa Things that tend to exaggerate molecules show anatomical. In his aesthetic rhetoric, the artist releases more than dialogue or an event, as he is not limited to exploring the pivotal form in which the text is cantered, but instead, he talks to other parts in the backgrounds of his texts and at a super realistic level that embodies the vocabulary of the background as the scene around which the speech revolves, to put in place a context that intensifies with synergies central to the text Hadithic. The strangeness does not affect the text during the production process by the artist who wanted to address the mark in his surrealistic way and its psychological referrals. Rather, strangeness and strangeness demands the receiving process as well, as strangeness combines both the production and reception poles alike, and in the receiving process that represents a moment of amazement and impotence On understanding and shocking, the recipient has a feeling of strangeness in the form of the artist's utteredness away from the teething. The essence of the message is always in the case of the image, and it is the information that the recipient will rebuild by identifying the shape or deciphering it which is the formation of the essence of the message. The artist often poses Its forms are in a natural space, geographically, a place where the artist has carved out and established his strange formative dialogues, for it is in most of his works adjacent to the coast of a quiet sea,

mountains, or cellular view. We rarely find his vocabulary displayed within the walls of a room, house, or building. The artist has its connections in parts of it, by the geographical nature, or because the various mutants that are filled with work need an open space far from the limitations and geometry of the architectural structures. The human faces, despite the strange scenery that we are looking at, we find calm, quiet, and look with glass eyes that are not alienated as if they are identical in Strange about its reality. The artist also deals with the head that is presented in a clear reference to the controversy of life and death and the struggle of matter with thought according to Kantian logic. We find in his works that repetition of the head itself with insects, curves and relationships that are not without imaginative motivation, or that it is formed by the interactions of forms and things near the coast, which are in her contradictions, that lying face. However, most of his works are based on Freudian concepts, they are not without motivation, suppression and deprivation, which Freud took up in his theory of psychoanalysis.

Research Findings and Conclusions

1- General formation in the works of the artist Alaa Bashir, by suggesting the exoticism, resorting to simplicity and shorthand, while we find that Dali's works are crowded with vocabulary and separate dialogues, and this indicates the Iraqi intellectual structure that tends towards simplicity by its distance from the turns and displacements that have stormed the world. While we find the Western intellectual structure is accumulated from philosophical trends of different origins, between atheistic and secular existentialism, and a logical or mental and spiritual ideal situation, which constituted contradictions in the artist's western thought, shifted the artistic output towards disassociation.

2- Man appears in the works of the artist Alaa Bashir, a surrendered narrator, and this comes from the nature of the artist's social history.

3 - That eating the mark of instinct in the works of the artist Alaa Bashir is almost touching reality. At the same time, we find the works of Dali almost the instinct of the mark reaches the miraculous level that cannot be grounded from reality, which is not what can be achieved.

4- The strange sign in the works of Alaa Bashir contains something of political eloquence; that is, it is in contact with the reality of society. In contrast, the same mark we find it is purely subjective in the work of Salvador, the self has retreated to itself and removed all its repercussions.

5- The place is almost hidden in the works of Alaa Bashir, so there is no disclosure of the place where the exotic sign is evident. And elements of his exotic texts, throw it in a place with a certain definition, beach, sea or desert.

6- The Iraqi and European artist alike presupposes a recipient who has a strange emotional experience far from familiarity, combining with intellectual currents, political reality, or the societal structure of each of those societies. Accordingly, the interpretation that will grant the sign a plurality of meaning will inevitably move within the circle to which the thought or self belongs to which the internationalisation of the eccentric sign belongs.

7 - The human presence in the work of Alaa Bashir is to summon the object of the effect and the formation of exotic, while the work of Dali summons the human being as a whole, but in the form of multiple mutant structures

Conclusions

1- A simple or complicated intellectual structure is resorting to the instincts of the mark and refers to the internal, subjective or external, internal reality, towards strange imaginary assumptions.

2 - that the total reality is a subjective reality and a subjective existence, and there is no real external world because this world is from the manufacture of that existential self, which the world refers to, and shapes it according to its imaginary effectiveness, whether it is an Iraqi reality or a Western one.

3- The centrality of man still has its presence in Iraqi art, even at the level of exotic summons. At the same time, a person collapses by dropping and undermining every value principle that tries to preserve the image of a man with its iconography.

4- The strangeness is a universal human feeling, whether it results from the evolutionary cultural or psychological articulation according to the Freudian strangeness, or the strangeness formed by the ontological dimension.

Recommendations

The researcher recommends adopting the position of the mark and its circulation in Islamic arts, and how the Muslim artist takes the mark and is there a context for where the marks are taken, that is, is their subjectivity in eating the mark, or is it subject to tribal meanings.

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