

Journal of Philosophy, Culture and Religion (JPCR)

**THE ROLE OF PALESTINIAN PLASTIC ART IN KEEPING UP WITH THE
PALESTINIAN STRUGGLE**



**The Role of Palestinian Plastic Art in
Keeping Up with the Palestinian Struggle**

Ali Alabadla

Corresponding Author's Email:
alialabadla@stu.aydin.edu.tr

Dr. Medine IRAK

Article History

Received 25st October 2022

*Received in Revised Form 10th November
2022*

Accepted 20th November 2022

Abstract

Purpose: As long as there is injustice and oppression to man, there was an urgent need for the oppressed person to seek a way to express the injustice he suffered, to try to remove this injustice from himself, for the warrior to come to the fields of struggle with his weapons and to start writing the history of the poet, writer and thinker.

Methodology: Historical storytelling is used to record some important historical events in the life of the Palestinian people. The descriptive and analytical method was also used in some Palestinian artworks to show Palestinian reality at the stages of its struggle.

Findings: People who struggle to achieve their freedom and allow the artist to embody this pain in order to reveal the crimes of the invader and paint a bright picture for a better tomorrow. This was the reality of the Palestinian artist struggling side by side with all sections of his society, so this study aims to examine the role of art in the march of the Palestinian struggle, as it is more relevant to the reality of Palestine under occupation (Al Qasem, 1998).

Unique Contribution to Theory, Practice and Policy: It concluded that artist had an important role in recording the stages of the Palestinian struggle in the form of wonderful artistic icons that he was able to preserve his identity by using elements of the Palestinian heritage to transform later

Keywords: *Palestinian Art, Palestinian Plastic Art, Palestinian Art Before Nakba, Palestinian Art After Nakba, Palestinian Art in Homeland and Diaspora*

LOGIN

Plastic arts left by previous civilizations are expressed as an artistic heritage that embodies a visual image of the lifestyle and behavior of the human being in the extended stages of his life during that period. This image reflects the scope of the art at that stage. Be it with support or opposition (Solomon, 1993: 180) it is linked to the political role of that society, or expresses important events occurring in the artist community and participates positively to reflect his vision and feelings about a particular issue, or an example of this is the artist who proposes and discusses the subject of Guernica. It is what Picasso did (Shukri, 2000: 25), and this is the case of the Palestinian painter who has experienced many events that have happened to him and his society. In this study, we will talk about the reality of Palestinian plastic art before Nakba (before 1948), and then the work is a simplified form of some artistic models of the pioneers of that scene, with a description of some plastic works of art. At that stage, we will dominate these studies. n some symbols.

Theory Based on the Study: / Concept

Due to the cultural diversity of societies, this work was based on the interpretation of symbols of Palestinian art, such as the tree, horse, Palestinian dress, victory sign, and other symbols that bear certain symbolic connotations for the Palestinian people, expressing their ancient and deep-rooted identity in their land, from this work to those interested and working in the Palestinian issue. We can use it to clarify, interpret and present the symbols to the world public more clearly.

Method of Study

In this work, the method of historical storytelling is used to record some important historical events in the life of the Palestinian people. The descriptive and analytical method was also used in some Palestinian artworks to show Palestinian reality at the stages of its struggle. Like the works of the pioneers of Palestinian art such as the artist Ismail Shammut, Suleyman Mansur, Naji Al-Ali and others (Kanaan, 2011).

Hypotheses of the Study

- The artist is affected by the reality in which he lives and therefore this effect is reflected in his artistic works.

The eventful Palestinian reality (killing, displacement and plundering of rights) was enough to push the Palestinian artist to launch and creativity.

- The sincerity and justice of the cause the Palestinian artist is struggling against has resisted the conspiracies that surround and still surround the Palestinian people.
- The Palestinian artist has experienced many difficulties and has been able to withstand most of the suffering such as prison, fines or expulsion from the Israeli invader (Kanaan, 2011).

Research Questions of the Study

- In general, did the arts of Palestinian plastic art have a role in the march of the Palestinian struggle?
- Did Palestinian art have an effective role in guiding the Palestinian public to achieve their freedom?
- Was the Palestinian artist able to convey his message to the Arab public and international public through his art? What were the difficulties he faced?

The Original Value of the Study

The importance of the work lies in showing the role of art in recording the historical reality of the Palestinians. The significance of this lies in emphasizing the role of art in preserving the Palestinian identity that the occupier always tried to destroy and erase, or attributed to him at other times to show the world that he owned this land (Al Qasem, 1998: 154-155) The importance of the work, especially the Palestinian public and in general. It lies in emphasizing the role of art in guiding the Arab and international public opinion towards the goal of achieving the freedom of the Palestinian people (Kanaa, 2011: 47).

Study Sample

The work example includes a group of pioneers of Palestinian art, and a simplified study was made about them as the founders of Palestinian plastic art.

Check out some of the works of cartoonist Najji Al-Ali and show depth of thinking and predictions for the future.

An analytical study was carried out for the works of a group of Palestinian artists such as Najji Al-Ali, Suleyman Mansur, İsmail Shammut and others, and their symbols and connotations were examined (Maslamani, 2008).

The artist is an active element in every society, on the one hand because he is human and on the other hand, because he has sensitive feelings and feelings, so we always see that he is influenced and interacted with his own subjects and culture. society, in addition to its influence with other cultures, according to its interaction and openness to them (Asaad, 1976: 16-17) .It takes its idea from the components of society and uses these symbols in artistic paintings that embody these elements and the image, thought, culture and problems of the society in which they live Primitive art was known as a collective art (collective effort) expressing a particular religious character that appeared in the form of religious rituals expressing the culture, traditions, customs and beliefs of those societies (Reed, 1998: 166). This is also evident in the ancient Egyptian civilization (Pharaoh) based on the doctrine of resurrection and immortality, and the belief that emerged in the form of sculptures, inseparable from the ancient Egyptian art of that period. He filled the ancient Egyptian tombs that were used as a tool for the return of souls to the bodies he removed from inside (Al-Alazby, 1997: 27-32)

As for Greek (Greek) art, it balanced the mind and spirit and balanced the individual and the group at a time when the role of the state was limited to regulating relations and

had a democratic character. The state did not intend religious or individual laws to control the individual and society in the system of government, but a balanced relationship between the individual and his community was summed up in two sentences written on the walls of the "Delphi" temple. "Dare to win" instead of "radicalization" to rule Rome in an aristocratic way in which the ruling class glorifies the display of luxury and extravagance by saying "know yourself" and "do not radicalize" (Hamilton, 1997: 7-42).

Rome was known for building luxurious palaces, temples, and round theaters to show power and control, so the role of beauty in art was diminished and the role of the artist as an engineer changed (Hamilton, 1997: 179-181).

Although the role of the artist has changed, throughout history, art has not been isolated from society, but rather takes its inspiration from the reality of its society and the course of its events to reflect a distinctive artistic style or style (Monroe, 1971: 32)

Art is the mirror of society, so whenever a society develops, there is interest and prosperity in art, and if it is a backward society, society and art degenerate together, that is, if one thinks about the artistic effects left by previous peoples, one can read what the reality of that person is and how the reality of his society is. Beyond freedom, art emerged at its best and behind the greatest artists. As for the society in which freedom was undermined, that was the opposite (Asaad, 1976: 18-19).

Art and Nationalism

There is a close connection between art and the identity and nationalism of peoples, because nationalism has common features such as language and history among peoples (Behansi, 1965: 26), and this nationalism implies a relationship between art and politics because art has a role in the reality in which the artist lives. Exposing and addressing the crises people experience, whether internal or external crises (such as occupation), that pushed them to be a political philosopher who rebelled against (Okasha, 2002).

*** Palestinian Plastic Art Before Nakba (Before 1948 Nakba)**

Palestine has known applied arts (craft, industrial or other arts) since the nineteenth century, but witnessed a remarkable development in the first half of the twentieth century. Wood industries, including these arts, pottery, glassmaking, embroidery and other industries Textiles and wool (Al-Jawabra, 30) On the occasion of the return of pilgrims from the Hajj season, some drawings decorating walls and entrances, as well as ceramics, weapon decoration, straw and thatch tables, agriculture It included tools and stone making for entrances to carved houses. (Albatrawy, 2005) Even though it was the stage in which craft art prevailed, it witnessed the emergence of some artists producing works in political and social dimensions, especially after the events in Palestine at the beginning of the twentieth century, and played an important role in the emergence of modern painting. (Balata, 2000: 45).

Palestine witnessed religious missions and missions as it was a center of attraction for Western religions to impose religious hegemony. These missions included Western artists from different countries, and these artists held training courses to teach the art

that made the cultural environment fertile for early figurative art pioneers to grow up to meet modern artworks. Among the most influential from the artist at this stage are Russian artists who came to Palestine from the mid-19th century. These Western artists influenced Palestinian and Arab artists and intellectuals. All these have created a fertile environment for the crystallization of a special pictorial style with a local character (Balata, 2000: 49-55). The place where the artist focuses on drawing character and silent nature (Al-Manasrah, 78). Examples of drawings (silent nature) such as the drawing of the cactus plant by the artist "Nicola Al Sayegh" so that the cactus plant becomes an icon with symbolic connotations that later generations had used. Examples of (drawing figures) include works by the artist "Dawood Zalatio", who drew many Arab and Islamic figures such as (Commander Salah al-Din, Queen Zenobia and King Faisal). He also painted historical scenes such as (the scene of the conquest of Jerusalem by Omar Ibn alKhattab in 637, the scene of salvation of Jerusalem in the hands of Salah al-Din al-Ayyubi in 1187) (Balata, 2000: 64-65).

The artist's work "Zulfa Al-Saadi" was also featured in the first Arab exhibition held in the city of Jerusalem, and he painted paintings of the Palestinian nature (including pictures of the AlAqsa Mosque and the cactus plant). The artist also painted Arab and Islamic national and cultural figures such as (Salah al-Din al-Ayyubi and Omar al-Muhtar) and these paintings emerged in an academic painting style (Balata, 2001, 175-177).

The aim of the artist with these works was to appeal to nationalism in order to draw attention to the endangered Palestinian issue (Balata, 2000). In the same exhibition, the works of the artist "Cemal Badran", whose works are prominent with Islamic motifs and Arabic calligraphy, were shown (and in 1927 the mosaics of the Al Aqsa Mosque) were shown. The foundations of the revival of a nationalist art that combines the tools of both modern photography and Islamic art. Painter Khairy Badran became prominent with Arabic calligraphy and ornamented fabric weaving, and Abd al-Raziq Badran with engraving and stained glass installation on wood (Balata, 2000, 68-71).

The works of the artists of the first half of the twentieth century depended on the artist's personal identity and individual initiative, but after the catastrophe in Palestine and the migration of many of these artists to neighbors, Arab countries such as Egypt, Syria and Lebanon (Maslamani, 2011, 228). The enrollment in these universities turned Palestinian art into an academic art. An example of this is the artist "Robert Melki", who founded the Syrian Artists Group in Syria, and "Fatima Al Moheb", the first Palestinian girl who left her country to study art in Egypt, and "Fatima Al Moheb", the Art Teachers in Cairo (Al-Jawabreh, 2005: 23-32). This stage is considered to be the stage of laying the foundations of contemporary Palestinian art in Palestine, despite the lack of awareness of the plastic artist at that stage caused by the disaster that caused the artist to experience years of discontinuity (Maslamani, 2011: 228).

Palestinian Plastic Art After Nakba

Artist İsmail Şammüt and OK Al-Akhal

The works of both artist İsmail Şammüt and OK Al-Akhal are considered to be the beginning of the history of the Palestinian plastics movement after Nakba. Şammüt opened his first exhibition in Gaza in 1953 and opened his second exhibition a year later in Cairo with his wife, OK Al-Akhal. (Al-Jawabreh, 2005: 33) The subject of the nakba, with all its reflections from the events and tragedies that happened to the Palestinian people, was the focus of attention in each of their work, but each had its own way of dealing with the Nakba events. (Al-Manasra, 2003: 113-137). While Al-Akhal was interested in color in his works, "Şammüt" was interested in the same subject. Artist "Şammüt" focused on depicting the lives of refugees in diaspora camps to show the reality of the tragedy in the life of displacement and asylum experienced by the Palestinian people. Thus, he painted with his brush the features of sadness and sorrow. On faces tired of alienation and loss, but he did not lose his pride and hope that he would not return to his country without the injustice of the oppressors, he expressed this in his work of art. He also painted a group of the most wonderful works that describe the reality of Nakba, for example "Where To". "Palestine on the Cross" in which he embodies three axes: loss of the homeland - the persecution of diaspora life - and the desired future (Rodantis, 1975, 9).

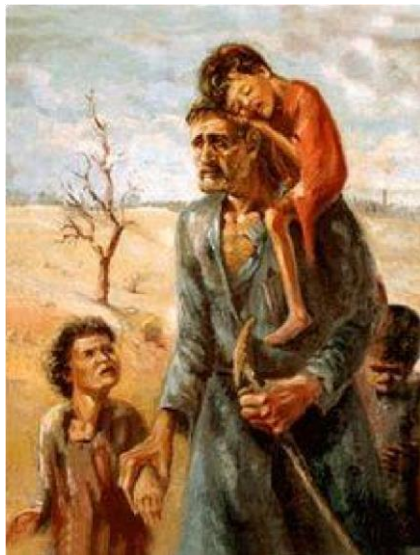


Figure 1 (To where) by the artist İsmail Şammüt
the artist İsmail Şammüt

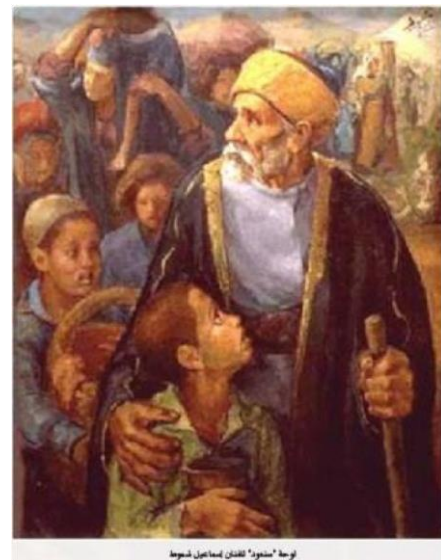


Figure 2 (We will be back) by

In (Figure 1) a man appears with two children, one on his shoulder and the other walking next to him, but he looks tired from the length of the road that he may have felt as a road to the unknown. His father asks him a question his father cannot know the answer

to, which (Where?) is a question that has been left to the answer for generations, and perhaps the answer is unknown. to this day.

In Figure 2, an elderly man and a group of children and a group of Palestinian families leave their country in search of a safe place for their families. But the one who thinks of the painting sees in the old man's gaze returning to the place where his land is sacred, saying "we will return" someday, as if addressing them.

Artist "Tamam Al-Akhal"

Using the embroidery elements that adorn the Palestinian dress, he embodied the Palestinian identity, using Palestinian heritage, painting carpets and old houses with domes and streets that filled the city. He also embodied the Palestinian, Arab originality in the form of an authentic Arabian horse to show this 'The horse in many of his works is like "Hope". (Al-Manasrah, 2003: 142).

Artist Naji Al-Ali

Artist "Naji Al-Ali" is regarded as one of the leading pioneers of Palestinian plastic art on the one hand, and one of the foremost pioneers of the Arab caricature movement on the other. The artist "Al-Ali" drew his themes from the reality of the diaspora in refugee camps, but what makes his work different is that it transcends the boundaries of Palestinian or Arab people, rather because it appeals to the person in general, whatever his presence, affiliation or nationality. Because he is a person with feelings and feelings. Even if the elements of their actions were the Palestinian refugee and diaspora camps, it was a global humanitarian problem and only the Palestinian issue was known. It was known from the works of the artist "Naji AlAli" that his works that led to his assassination in London in 1987 were encouraging to resist and change the truth. It is the owner of the character "Handala", who became the most powerful symbolic cartoon character and later became a global symbolic figure. The character of the handala is drawn as a child patched on clothes with bare feet and heads, in a circle with a few hairs. Artist Al-Ali used the character of "Handala" in an image that is characterized by simplicity and clarity, but characterized by its character, interacting with current events in the Arab scene, such as dialogue, silence, arrest or resistance. He uses symbols of his legacy and faith, such as the Return Key and Keffiyeh, as well as exaggeration in the elements of his cartoons.

He was known for his ability to change shape, such as changing the shape of the American flag into a headscarf, as well as his ability to change letters and words by changing one of the letters by translating the same word into several words. Replacing a word or a letter with another letter, so the word, for example, changed from the word revolution to the word wealth (Muslimani, 2011, 237-240). It is mentioned here that Palestinian artists (whether within Palestine or the diaspora) are attempting to lay the foundations of a Palestinian plastic movement of a distinctive character, as the movements and efforts of Palestinian artists in the diaspora, the movement pioneered by the national movement movements, were also the movements of artists present in the Palestinian territories, but They faced many difficulties such as arrest, but this did

not prevent it from the artist's documentation of current events in the Palestinian land (Maslamani, 237, 2011-242).



Figure 3: A caricature of Naji Al-Ali

The picture (Figure 2) shows a figure of a man lying on the ground, assassinated by several bullets from behind, and represents a picture of betrayal. In the table, it is seen that this Arab person, despite the murder he was subjected to, still clings to the soil of his country and is embodied in the image of two powerful hands holding the place. And the sight of cracks in the ground where blood flows from man, but does not see traces of blood where the earth is thirsty, so the artist sends the message that the world needs sacrifices to gain freedom. The place also seems empty, so much so that there is only one man lying on the ground in a picture that embodies the situation of the Arab who feels lonely in this unjust world.

Artist Tayseer Sharaf

He is an artist with an artistic career that lasted twenty-five years in which he was able to contribute to the enrichment of the plastics movement in the occupied lands in 1967 and produced more than 500 works. He was able to depict with components, here striking is his "Sharaf" ability to develop his art. In the phases of his art life, the style begins with the classical realistic style and reaches an abstract style by experimenting with different materials and methods using clay, wood and other materials (Al-Afghani, 2004, 4-7). -Quds "is the formal use of these old adjoining houses with beautiful domes and narrow streets and such decorative elements. As calligraphy, motif and embroidery to show the nature of Jerusalem with its Arabic identity from all these (Al-Jawabreh, 2005: 122).

Artist Vera Tamari

He is a Palestinian artist who lived in 1967 and did not leave the occupied Palestinian lands, and therefore lived through the events and sufferings of Palestinian reality in the various journeys of his life. He is also considered to be one of the pioneers who tried to create Palestinian, plastic art with a special character in an effort to create an

"experimental and creativity group" aimed at using artistic materials and raw materials with artists of his time such as "Suleiman Mansur" and Nabil Anani. He used Palestinian lands as soil, stones and Palestinian plants, he called for boycott of the products of the Israeli occupation, in line with the call for intifada at that time. tried to set up a web page, it should be noted here that the artist used the material. Made of clay to express the problems of its people (Al-Manasrah, 2003: 414- 415).

Artist Suleyman Mansour

The artist Süleyman Mansour owns the "Camel of the Bearers", a painting in which the identity, cause and march of the Palestinian people are manifested, he was able to embody the strength of the relationship between the Palestinian and his land, and he carried the anxiety of his case on his shoulders, and the artist expressed this by drawing the city of Jerusalem in an eye-like way. When I painted the houses of the city of Jerusalem, known for its beautiful domes, minarets and churches, combining authenticity and tradition in the artist painting, the man's Garments and the people and characteristics of the city of Jerusalem can demonstrate the strength of the Palestinian man's patience and endurance in facing hardships to win his freedom, and this power was exaggerated in exaggeration. and the drawing of the hands and feet in which the feet seem larger than their normal dimensions to show strength, and the feet appeared in a huge and exaggerated way to show the meaning of persistence and power (Al-Jawabrah, 2005: 95-98).



Figure 4 (Bearings camel board), Süleyman Mansour

Artist Abdul Rahman Al-Muzayen

He is considered one of the pioneers of Palestinian plastic art, He was able to combine in his works the legacy of today's culture with the heritage of the Canaanite, Therefore his works have been described as realistic documentary as they contain elements of the Palestinian heritage, and thus express a link between past and contemporary reality (Al-Manasrah, 2003: 219-234).

***Author Ezzedine Al-Manasrah Describes How Palestinian Plastic Art Has Gone Through Three Stages in the Last Century:**

First Stage

It was the stage from 1917 to 1948.

It dominated the early period (popular art) of that phase, followed by initiatives involving modern style, content, and political messages.

Second Stage

It was the stage from 1948 to 1965.

The year 1948 witnessed a radical change in both form and content, as the form and content of Palestinian plastic art at that stage contained nostalgia for the homeland mixed with good memories, so art began documenting along with literature. The pain of the refugees suffered by the Palestinian people.

Third Stage

It is the stage of revolutionary art from 1965 to the 1970s.

This stage was characterized by focusing on the function of art, thus painting served as a political poster in provoking resistance (Al-Manasrah, 2003: 226-22).

Plastic Artist Abd Al-Rahman Al-Muzayen Said That the Third Stage, Which Is the "Stage of Revolutionary Art", Passes Through Three Stages

- First stage: (1965 - 1971).
 - The work of this stage was distinguished by its symbolic character, revolutionary symbols such as the rifle and keffiyeh, or the use of the sun as a symbol of hope or the horse as a symbol of departure. The Palestinian warrior or Palestinian woman is following the events with a keen glance.
 - With the initiation of the Palestinian liberation movements, the artist used these symbols in his artistic works and thus provided financial support to the artist through his institutions.
 - Palestine - after the 1967 decline - witnessed the organization of a group of art exhibitions, whether in Palestine, Arab or foreign countries, and among the artists participating in these exhibitions (artist Abdul Rahman Al-Muzain, sculptor Ibrahim Nasr), Mustafa Al-Hallaj and potter Palestine were the first the artist was Mahmoud Taha) and most of them studied art in Arab countries in the late 1950s and early 1960s.
- Third stage: (1971-1982)

Includes recognition of the Palestinian revolution and liberation organization.

Artwork from that period focused on using elements of the Palestinian heritage.

- Third stage: started in 1982.

The artwork has been moved from a painting of a certain size to a mural of different lengths due to numerous incidents at that time, such as the massacres committed in refugee camps, the invasion of Lebanon and the outbreak of the first intifada. 1987 in Palestine (Al-Jawabreh, 2005: 33-35).

After 1969, With the Support of the Palestinian Revolution, A Group of Cultural and Artistic Institutions Was Created and These Institutions

- Department of Artistic Culture.
- Palestine Plastic Artists Association.
- Palestinian Artists Association.
- Fine Arts Department.

Since the mid-seventies, in 1967, Palestinian artists in the occupied territories started holding group exhibitions in school halls, universities, city halls and other public institutions, The organizers of these exhibitions, although they were held in secret, could not escape arrest and their works were seized by the occupation. He began to take on the character of "my events", in which the contents of works of art are combined to talk about a specific event, such as making a day for the prisoner (Prisoners Day) or (Earth Day). Like Sinwar, Kamel al-Mughni and other artists, they formed the first nucleus of plastic art in the occupied territories. Palestinian institutions also created works drawn by arrested artists in Israeli occupation prisons. painted with Iler and colored pencils) and did not neglect to exhibit it. Captured artists whose works are exhibited are artist Muhammed Al-Rakoui, Zuhdi Al-Adawi and others (Al-Jawabreh, 2005: 36-40).

After the Oslo agreement, the reality of Palestinian plastic art changed due to the freedom it had in organizing art exhibitions, and civil society cultural centers and galleries dealing with cultural issues were opened, based on organizing artistic workshops to teach art (Maslamani, 2011: 255).

Palestinian Plastic Art in the Palestinian Territories Occupied in 1948

Artist Ahmed Canaan

He is considered one of the artists of the occupied interior (of the Palestinian territories occupied in 1948) and is considered one of the most prominent artists in his artistic works focusing on the Palestinian heritage, especially the Canaanite heritage, and has many works in various artistic fields. In his artistic works, he was able to use raw materials from the Palestinian environment and thus reached artistic values that exceed human freedom to fly in the skies. The country he loves. During his artistic journey, he created a group of artworks called "plow", which are the agricultural tools that the Canaanites used in agricultural work, to send a message through these artworks 'The Canaanites are the real inhabitants of the country and they made and used these tools in agricultural work.

The artist also highlighted a series of Canaanite beliefs and rituals that sought to revive this Canaanite civilization, commenting on his works that he did not relate past history

to the present, but is something that repeats history itself and thus the tragedies of the Palestinian people. After the occupation is repeated, it is repeated as an occupation and in return the Palestinian continues to cling to their lands to take root and become a part of it (Maslamani, 2011: 259-260).

Although artist Canaan researched international Western art styles in his academic studies, he chose to explore the origins and history of the Canaanite civilization and enlivened the joint name journey between his family and his country of origin (Canaan Country). Towards discovering its Canaanite origins (Diab, 2003, 5), And one of the artworks is "Prayer of the Rain" (Al-Alan, 2002, 136).

Artist Ibrahim Al-Nubani

Based on the geometrical abstract method, his works create a dictionary of symbols of the Palestinian heritage, using elements of the local environment to transform into abstract symbols. The artist creates Palestinian women's dress (embroidered) and textile handicrafts, as well as the traditional Palestinian home, the House to which the artist (al-Nubani) belongs painted the domes. The artist used the form (cross) as a symbol in his works to convey various connotations in his artistic stages, starting from an abstract form in the eighties to a symbol of a Christian historical dimension in the nineties, and then using that symbol as a symbol of historical and political significance to denote the symbol of asylum and displacement. Transforms (Livni, 2004, 29-37).

Artist Abd Abdi

He came to the fore with his representation of the Nakba and Asylum events in his works of art, and between 1972 and 1982 many drawings were published for him in the Arab press, where he worked as an Arabic graphic editor for the Communist Party newspaper, The artist accompanied the resistance literature (Samih Al-Qassem, Salman Natour and others He used his artistic inspiration in his works in which his writings were distinguished by telling the events. Like the artist Salman Natour's story group "And We Have Not Forget", which decorates the pages of Nakba events with Abdi's sketch. (Ben Zvi, 2009, 35). Likewise, the artist's story "Like this patience in Eilaboun", in which the figure of a wounded person lying on the ground, a sad woman trying to touch that injured man, and a group of women behind this woman emerge. And behind that scene, the space appears empty, which gives a feeling of loneliness (Maslamani, 2011: 280-281).

RESULTS

Palestinian art had an active and influential role in the march of the Palestinian struggle, as the artist was able to embody the suffering of his people in his works of art, and the artist had an important role in recording the stages of the Palestinian struggle in the form of wonderful artistic icons that he was able to preserve his identity by using elements of the Palestinian heritage to transform later. The artistic symbols used by successive generations (Balata, 2000: 64-65).

REFERENCES

- (An Artist's Journey and Life Story, Palestine, Ministry of Culture) Palestine, p. 4-7.
- Al-Afghani, J. (2004). "Past, Present, Future: An Analytical Examination of the Works of Plastic Artist Tayseer Sharaf", in: Zakaria Muhammed (Edited), Tayseer Sharaf (1939-2001):
- Al-Alan, M. (2002). et al., Tashkeel: Palestinian Plastics Experiences, Chapter 1, Ramallah.
- Al-Azaby, M. (1997). Ancient Egyptian sculptural art, between devotion and freedom of expression, Unpublished Master's Thesis, Cairo, Helwan University, Faculty of Fine Arts.
- Al-Batrawi, M. (2005). "Jerusalem in Contemporary Palestinian Art (1967-1994," Articles Jerusalem is the Key to Peace and Freedom Symposium, Palestine, Al-Bireh, November.
- Al-Jawabreh, N. (2005). The Intellectual Structure of Contemporary Plastic Art in Palestine, a letter Master, Baghdad University, Printed in Palestine, Al-Raid House.
- Al-Manasrah, I. (2003). Encyclopedia of Palestinian Plastic Art in the Twentieth Century: Historical Readings Critical Documents, Part One, First Edition, Amman, Majdalawi House.
- Al-Qasem, N. (1998). "The Role of the Cultural Movement in the Protection of the National Identity of the Palestinian Arabs, Israeli Governance", Aswar Intellectual Research and National Culture Magazine, Akka, Issue 19.
- Asaad, M. (1986). The Psychology of Creativity in Art and Literature, Cairo, Egypt General Book Authority, p.16-19.
- Balata, K. (2000). Awakening Place: A Study on Contemporary Palestinian Art, Tunisia, The Organization Arab Education, Culture and Science Union.
- Balata, K. (2001). "The World, Self and Body: Pioneering Women Art in Palestine", In: Tal Ben Zvi & Yael Lerer (ed.): Self-Portrait, Palestinian Woman Art, Tel Aviv, Andalus Publishing & Tal Ben Zvi.
- Behansi, A. (1965). Art and Nationalism, Damascus, Ministry of Culture.
- Fischer, E. (1971). The necessity of art, translated by Asaad Halim, Cairo, Egyptian Public Authority for Authorship and Publishing.
- Hamilton, E. (1997). The Greek Style in Literature, Art and Life, translation by Hanna Abboud, Damascus, Publications Ministry of Culture, Higher Institute of Dramatic Arts, p. 7181.
- Haşem, S. (2015). Conceptual Changes in Palestine Photography in the Twenty-First Century As an introduction to expressing political issues, PhD Thesis, Faculty of Art Education, Helwan University, p.15.

<https://i.pinimg.com/originals/18/97/77/1897771aad4b5cbd3b0f793b410337a6.jpg>
<https://i.pinimg.com/originals/d5/09/79/d50979d888baa004f2ad6571e76f92b9.jpg>

https://www.palestinechronicle.com/wp-content/uploads/2015/05/naji_ali_earth.jpg
<https://data.arab48.com/data/news/2020/04/01/bodyImages/images/20200401104700.jpg>

Livni, E. (2004). Red tree with black cross, p. 29-37.

Maslamani, M. (2008). The Right to Return in Naji Al-Ali Cartoons, research paper published in a booklet called Bethlehem, Palestine Resource Center for Settlement and Refugee Rights.

Maslamani, M.) 2011). Identity representations in contemporary Palestinian art in the occupied territories in 1948, PhD in Political Studies, Cairo, Institute of Arab Studies and Studies, Department of Research and Political Studies.

Monroe, M. (1971). Evolution in Art and Some Other Theories in the History of Culture, translated by Muhammed Ali Abu. Dora, First Section, Cairo, Egyptian Authority and Publishing General Authority, 32.

Okasa, Th. (2002). Art and Life, Cairo, Sunrise House.

Reid, H. (1998). The Meaning of Art, translated by: Sami Khashaba, General Book Authority of Cairo, Egypt.

Rodantz, K. And Şammut, İ. (1975). Art Catalog, translation: Mumtaz Credit, Berlin, Henschel Publishing.

Şükri, A. (2000). The Artistic Uniqueness of Expression of Women in Picasso and Their Use in Photography, Master Thesis, Faculty of Art Education, Helwan University, p.25.

Suleiman, H. (1993). Freedom of the Artist, Sharjah Center for Intellectual Creativity Publications, Hull Publishing and Distribution, p.110.