

The Narrative Styles of the Transformations of the Concept of Hero's Image in Plastic Artworks

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• Introduction:

There are many works of art that seek to adopt the narrative logic in the style of drafting the work, so that the artwork is a consecration of the authority of the legal person who plays the main role in it, as the art of photography is “an art that consecrates the power of space over time, and the plastic picture is basically based on what is known as the visual space in which the plastic elements are successive visually aiming at narration, and thus the artwork is dedicated to synchronizing the place in it, and this in turn gives it the influence on the recipient’s senses in a greater and wider way than other artistic fields can. And the narrative logic in the plastic picture is characterized by the perceptual presence that is provided through the representative elements that make up the artwork, which in turn constitute the subject of the work. The plastic image is composed of a group of sensory elements within the framework of visual narration processes such as shadows, colors, lines, and static or latent movements, those sensory elements that carry the intellectual and sensory contents that the artist conveys to the recipient in such a way as to suggest the intended meaning of the artwork. The plastic image is based on two basic factors, which are as follows: “(the perceptual factor that relies on the association of the idea with emotion in dealing with the recipient of the artistic work - and the suggestion that it is a fundamental factor in imparting symbolic, aesthetic and deeper philosophical dimensions than the outward appearance of the artistic elements in the work). Consequently, the narrative artwork becomes the diagnostic, imaginative, sensory, renewed outcome of the usual mental meanings, the psychological state, and the known human models”. While the narrative construction process of the plastic artwork represents the description that narrates the course of events, reveals the links between the characters and elements in the artwork and the role of each of them in the process of narrating the event in both dimensions (time - place), which casts its shadow on the narrative art scene that is complex. A constructive structure in which the artistic content of an event is evoked, and the narration here in the art of ancient Egyptian wall photography, for example, is divided into two parts, one of which is verbal represented in the hieroglyphic writings that narrate successive story events in their known chronological sequence, while the other part is related to the visual narration represented by the visual elements. Which represents the expression of an event without this expression including the complete narration of the entirety of the events, but the focus is on one of them as an expression and a reflection of the remaining events and a formal and visual summary of them.

The image of the hero plays in that visual narrative equation an ostensible role as the central figure in the artwork around which a group of other secondary elements revolve around which helps in highlighting the image of the hero and consolidating its concept with the recipient by expressing an event within the framework of the artwork, and from the above it is clear that the

element and its image in the artwork may include several different concepts that reflect the value of heroism and its meaning in the role embodied by this element in the work of art, and therefore the image of the hero is more than a central figure who plays a major role in the artwork, and that its concept is directly affected by the changes arising in the socio-cultural environment in which the artwork arises, in addition to the artist's vision that gives many features to the meaning and concept of the hero element in the artwork.

• **Problem Background:**

Artworks that express the idea of heroic elements represent transformations in the narrative process that involve changes based on multiple cultural structures, such as sociology, politics, philosophy, history, ... and other cultural structures that involve narrative facts in the artwork that make the artist in search of how he teases the recipient's taste, and through which he raises his interest in depicting the hero element in the artwork, which in its content is capable of creating change and influence in a way that supports the imagination of the recipient, and stimulates the process of discovering the aesthetic characteristics of the structural elements in the artwork. While the research seeks to monitor the quality of narrative transformations that affected the image of the hero in the contemporary plastic art work based on his role in the artistic work, according to contemporary philosophical visions in the formation and formulation of the narrative plastic art work, and the role of the hero element in it.

Problem:

– What are the capabilities of monitoring narrative patterns of transformations in the concept of the image of the hero in plastic artworks?

Assume:

– There are narrative patterns of transformations of the hero's image in terms of concept, and they can be observed in plastic artworks.

Objective:

– Detection of narrative styles of transformations of the concept of hero's image in plastic artworks.

Importance:

- Study what is the image of the hero in the plastic artwork.
- Research in monitoring narrative patterns that affected the concept of the image of the hero in the plastic artwork.
- Shedding light on the elements of the plastic artwork in light of the narrative transformations of the concept of the image of the hero in it.

Methodology:

The research follows the descriptive analytical approach in presenting and analyzing data within the theoretical framework of the research, as follows:

Theoretical Framework:

- Study the concept of transformations and narrative patterns and their relationship to the plastic art work.
- Study the image of the hero and the concepts accompanying it according to the role assigned to it in the plastic work of art.

Practical Framework:

- - An analytical study of anthology of plastic artworks that illustrate the narrative transformations of the image of the hero in the plastic artwork.

Boundaries:

- The limits of the research in the study are limited to studying the transformations of narrative patterns and the concept of the image of the hero according to the narrative pattern used within the framework of the constituent elements of the plastic artwork, with the illustration of an anthology of plastic artworks.

- **Narration in plastic art:**

Narrative art represents the type of art through which a story is told, whether that story is a specific time in a continuous story, or a set of sequential events in a particular story, as in tales of myths, myths, and popular and historical epics. Narrative art is based on the visual image of communicating with the recipient, and what distinguishes narrative art from all other arts is its ability to access the recipient through the different culture and reference through the visual message it provides, which is often loaded with many symbols that the recipient understands which are useful in this communication process. While the drawings and graffiti on the walls represent ancient civilizations, such as the Egyptian and Assyrian civilizations, and others, where kings, battles, epics, myths and legends were depicted in addition to many daily life practices such as hunting and agriculture, as well as the journey of the body of the deceased after death, as in ancient Egyptian art, in narrative form on walls, and wood and stone panels.

Narrative artworks represent a distinctive way of expressing the story in a visual style, where the artist goes in this framework to express the subject of his artistic work by loading the main character in the work (the hero) the symbolism of the narrative story, and in this framework the artwork appears loaded with details that lie behind its visual significance as a visual form that expresses history, and thus it has the ability to communicate with the recipient and make it a hub to move his emotions towards the artwork. In this context, the paintings of the Dutch artist, "Jan Vermeer" from the Renaissance, appear, where the artwork "The Girl with the Pearl Earring" appears. - Girl with a pearl earring "for the artist loaded with a unique element of a girl who represents the role of the hero in the artwork, and the narration style appears in the look of the girl's eyes and her head nodding to the back, as the artist tried to express a story about this girl who was working as a maid in the artist's house and could not hide his passion for her in his painting that revealed a side of her suffering.

There is also the American artist, Norman Rockwell, who belongs to the postmodern era, where he produced four artworks about freedom that were inspired by the speech of US President Franklin Roosevelt. The first of these four artworks appears under the title Freedom of Speech, where the artist painted an element that represents the role of the hero in the artwork of a person resembling the US President "Roosevelt" and implicitly expressed the concept of freedom by unleashing this person's eyes as they look to the horizon towards more freedom, and make the rest of the people around him within the work of art, they look at it with eyes full of admiration and look at it with looks and gestures indicative of satisfaction and approval.

• **The image of the hero in plastic artworks:**

The image of the hero appears in works of art, whether it is a formulation based on reality or from the artist's imagination. The hero is the basic element in the artwork through which it is possible to communicate with the recipient, and it is also the focus of the artwork and its subject. The idea of expressing the image of the hero in plastic art is closely related to the collective awareness of the masses of the positive qualities associated with the image of the hero that positively affect people. Indeed, sometimes the artistic work derives its importance from the importance of the image of the hero, which is expressed implicitly. From this standpoint, the expression of the image of the hero in artworks has undergone many narrative changes, especially as it is often associated with a specific story that affects the collective consciousness of the recipient audience. The hero is the person who was created to face difficulties, and he is the one who makes sacrifices, triumphs for truth, goodness and defends the weak, and he who expresses the marginalized and defends the values and beliefs that often express the interests of a particular society as a whole. This hero as formulated by literature or art, stripping it of its small human faults, as if the hero is required to be an image that is unanimously respected, and society must rise to its level in the face of its challenges.

The hero, prior to the artistic formulation in the artwork, is basically a pure creation of the public, who keeps making a new hero every period of time to wrap around him so that his presence is commensurate with the course of events in general. Often this happens and is artfully expressed with those considered national heroes such as "Benito Mussolini" and "Adolf Hitler" who became national heroes shortly after the beginning of the events of World War II.

And the French Emperor "Napoleon I" or as he is known as "Napoleon Bonaparte" as one of the most important examples of the image of the national hero as he led France to a series of national victories and achievements, until he decided to declare a war on Russia, and was defeated in the Battle of "Waterloo" in Belgium, in the year 1815 AD, and after that he died in exile. However, this did not prevent him from being glorified by the French people and considered him a national hero even after he lost the war, and they interpreted that loss as bad luck, and the image of "Napoleon" remained as one of the greatest historical heroes in France, attracting attention of artists who created artistic works for him carrying aesthetic values that no other French leader previously had.

The goal of the artist in creating the narrative image in the artwork was not merely to convey the image to the recipient, or to present a beautiful art to the audience. That the same surrounding world may be dealt with by more than one artist and in different and varied narrative styles that affect the nature of the aesthetic values resulting from the artwork, and affect its meanings and symbolic connotations as well, so that the plastic formulas appear different and varied. Through the previous presentation, the narrative transformations of the image of the hero in plastic artworks depend on two basic styles (Simple Narrative transformation - Complex narrative transformations).

• **Conclusion:**

- 1) The narrative patterns of the image in the plastic artwork contributed to the disclosure of the narrative transformations of the image of the hero in the plastic artwork.
- 2) Narrative transformations of the image of the hero in the formative artwork varied between simple narrative transformations (positivism - artistic character - causal result - desire -

formula), and narrative complex transformations (impressionism - descriptive - cognitive - virtual).

3) The making of the narrative image in the plastic artwork by the artist was not the main goal of it being to convey the artistic image to the recipient in an aesthetic abstract image.

4) The narrative artwork carries many complications and overlaps, a group of elements that carry specific symbolic connotations with aesthetic values that reflect the artist's vision of the surrounding world through the recognized narrative patterns.

5) Through the study, the researcher concluded that the concept of the hero in artwork is a pure mass industry, and the artist was influenced by this reality and its expression through certain narrative patterns that are compatible with his vision and the artistic subject.

6) The image of the hero in the plastic artwork differed greatly in terms of concept and standards according to the difference in time, place, and the main context of the events that made a particular person, a popular hero who is immortalized through the works of plastic art.

• **Recommendation:**

- 1) Conducting further research studies of narrative problems in plastic artworks.
- 2) Conducting further studies on the narrative transformations of the technical elements in the plastic art work, and monitoring the patterns of transformation in them.
- 3) Conducting studies on changing the concept of the hero's image in its narrative patterns by comparing the artworks that were monitored in the study and contemporary plastic artworks.

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