

Representations of The Concept of Simulation in Classical Realism

¹Ghufran Muhammad Baqir Abdulameer Witwit,

University of , Faculty of Fine Arts, Department of Art Education

Email: hujtallh143@gmail.com

²Assistant Professor, Amal Hassan Ibrahim Al-Ghazali,

University of , Faculty of Fine Arts, Department of Art Education

fine.amal.algzaly@uobabylon.edu.iq

Abstract

The present study tackles the manifestations of the representations of the concept of simulation in the art of classical realism. The significance of the present study is due to the fact that it artistically and philosophically clarifies the concept of simulation and reveals representations of simulation in classical realism. The aim of the present study is to identify the representations of simulation in the art of classical realism. The concept of simulation is discussed as a metaphor in the first subsection of section one. The second subsection is devoted to presenting the realist school in European paintings. The research community consists of (120) paintings of classical realism by artists from France and America limited in terms of the time period (1840-1920). The two researchers used the descriptive analytical method and the indicators of the theoretical framework in analyzing the sample and reached results, among which were that in classical realism, simulation is simple with realistic direct and indirect social metaphors. Besides, simulation expresses interactive metaphors. The two researchers conclude that simple and accurate direct simulation is represented in classical realism through realistic social metaphors, as well as a simulation of the non-rigid or expendable substance represented by typical interactive metaphors. The researchers recommended several recommendations and suggested studies.

The methodological framework

The research problem

From its early beginnings until the present day, art has sought to simulate human obsessions and interactions with himself and with his surroundings through the artistic productions with which man expressed his life, which started from the walls of the caves in which he lived and his documentation of the events he lives on until the present time. There is an interactive dialectical relationship between man and his environment. This relationship was reflected in the products and creations of artists over the different ages in which they lived, which was represented in the form of a simulation carried out by the artist in order to represent what goes inside him at times, and what happens around him in terms of changes and events at other times and place as if there is tranquility that cannot be achieved for man unless he puts

forth an explanation for this dialectical relationship between him and things, so he names them and relates them to him in order that the process of life becomes clear.

Art has gone through many stages in its path associated with man, and many schools have adopted it, each of which was characterized by special features. Among these schools is the realistic school of art. Although realism is not limited to a specific historical stage, it is a phenomenon that manifested itself in different forms at different times. In many of its stages, Negro and Egyptian art recorded an explicit tendency towards realism, but as a school with its style and representatives, it appeared in the second half of the nineteenth century when the Western world witnessed the emergence of a revolutionary objective artistic movement whose pioneers watched the reality in its complexity and complete form. It mimics people in their Materialistic conditions and their natural life and the struggles in it. Realism considered the recording of reality to be more important and essential than representing traditions and imagination in artistic production. Simulation was intended and directed by realism artists to represent everything that goes on in their surroundings. Simulation is generally known as imitation and sameness in saying Or action. It is also the unconscious imitation that causes a person to be characterized by the characteristics of those he lives with, such as imitating their movements and behavior and quoting their dialects and ideas (Sulaiba, 1982). Ibn Sina defines it as a revenue that is like a thing, but not it. That is when an animal simulates an image. The apparent is like the natural. Simulation consists of three parts: imitation of similes, imitation of metaphor, and imitation that are from the pretexts (Matloub, 2001). Through what has been mentioned, the research question emerges as what are the representations of simulation in classical realism?

The significance of the present study

1. The present study artistically and philosophically clarifies the concept of simulation.
2. It reveals representations of simulation in classical realism.
3. It is useful for students and researchers in the field of art education.

The objectives

The present study aims to identify representations of simulation in the art of classical realism.

The limits

Temporal limits; 1840-1940

Spatial limits; France and America

Objective limits; Studying representations of simulation in the art of classical realism.

Definitions of key terms

Simulation

Linguistically; It means sameness in words and actions (Arabic Language Complex, 2014).

Terminologically; Plato defines it as the correct imitation that relates to an ideal reality, not an image, so that it comes with an expressive representation of the original as much as possible (Matar, 1998).

Aristotle defines it as a positive human characteristic for man simulates by nature. In his view, simulation achieves knowledge and develops it (Haidar, 2001). Al-Farabi defines it as the composition of a description of things.

Procedurally; Simulation is the imitation of reality and its representation through attempts and experimentation, which enhances its understanding in circumstances that may be natural or artificial.

Representation

Linguistically; It means that a thing is similar to another thing (Arabic Language Complex, 2008).

Terminologically; It is the similarity of two things (Sulaiba, 1996).

Procedurally; It is the similarity of a thing to something and an attempt to find a sensory image of it. This similarity may be temporal or spatial.

Realism

Linguistically; It refers to those things that are real (Arabic Language Complex, 2014).

Terminologically; It refers to what happened and actually exists. The real is attributed to reality and is synonymous with existential, real, and actual (Sulaiba, 1996). It may be used as a synonym for the phenomenon on the basis that the event is objective and the phenomenon is empirical.

The theoretical Framework

First; The concept of simulation as a metaphor

Mimicry is a Greek origin word. It is derived from the Greek term mimesis. It is translated into simulation in the Arabic language. This simulation may be apparent as in the paintings of the Renaissance, or it may be a hidden simulation that simulates what is latent of the events, so that it works to convey the ideas and meanings that the artist lives in at all times. Images of simulation are multiple. It may be a targeted simulation resulting from a person's awareness of what he/she simulates. It may also be unintended as it is represented in a collective feeling possessed by man through collective experiences inherited from ancestors that he/she obtained from his/her evolutionary history. Art is a simulation. Some perceive aesthetic art as literal faithful repetition of the subjects of the usual experience and its events. It is also perceived as the extent to which the artwork reveals the similarity with the sample that exists outside the artwork (Jerome, 2007). Jerome Stolntez (347-420) also emphasized that there is what is known as simple simulation to distinguish it from other types of simulation, in which the artistic subject is completely similar to the sample outside the artwork as in the personal picture. It accurately mimics the person who depicted it. The most important thing in art is

the similarity. As for the other type of simulation, it simulates the essence. It indicates that art is an attempt to conform to life, even though without literal transmission of the usual experience, but by a selective creative simulation of people's actions and emotions. Aristotle talked about such type of simulation in a giant step to clarify the nature of aesthetic art by making a radical modification to the meaning of simulation by making it more useful and closer to reasonable by emphasizing the value of art and its underlying significance. Mimicry of the ideal also emerged. It holds that the artist does not imitate indiscriminately, but is limited to imitating certain subjects only. Dr. Samuel Johnson expressed this theory by stating that people think that the greatest advantages of art are the imitation of nature, but it is necessary to distinguish aspects of The nature that is befitting imitation. The decent is morally acceptable, worthy of praise, and plausible. Art benefits from the human experience and tries to portray and clarify it. This tension between art and life is the core of simulation (Jerome, 2007).

As for the Pythagorean simulation, it appeared through Pythagoras' theory, which considered the artistic process as a reflection of his general philosophy, which depicts the world in a mathematical way (Haidar, 2001). The Sophists state that simulation is produced by simulating the artistic work of the sensible objects in nature, which works to evoke feelings of pleasure and contentment among people (ibid). Socrates (470-399 BC) emphasized linking art with nature. He considered that art is a positive creation of assets. This creation is linked to nature by the artist's rational analysis of those assets that exist in nature. He sees that tangible things are nothing but things that resemble the absolute sample images. But, this analogy is incomplete. The closer these sensible objects are to the sample images, the more beautiful they are, closer to the truth, and closer to perfection (Matar, 1998). The credit is attributed to Plato (427 -347 BC) for recording a specific position on the phenomenon of aesthetics and for analyzing it with views from the currents of Greek culture in his time. He states that art imitates nature and improves it. He also states that sensual nature in itself is nothing but a group of false ghosts and shadows of the reasonable world, as if the artist's work is a simulation of the simulated thing. Hence, art in his view is a simulation of simulation.

Aristotle (384-322) starts with his views on the imitation of nature by art. He states that this action exists for people while they are children, and this is something that belongs to man rather than other animals, just as man takes pleasure in analogy to things that may be simulated (Ghada, 1996). For Aristotle, art simulates the total sensory subject. It is not a copy of a copy or a shadow of a shadow. It is a copy of an original (Wissi, 1991). As for Hegel (1770-1831), art expresses the soul's quest for the truth that constitutes its true essence. He sees that man does not feel the pleasure of the truth of the time. He creates something that bears his own character and is not a repetition or copying of other subjects. Yet, defining art as simulation makes art a purely formal goal. So, when the artist seeks to compete with nature through simulation, he judges his art to remain always Below the level of nature because when it simulates it, it does not go beyond its limits. But, art must bear a spiritual character.

As for Schubenhawar (1788-1860), he states that the world is a will and representation. According to Schubnhawar, the purpose of art is to reach a kind of complete annihilation or

complete comprehensive bliss that the artist's will is achieved through the artist's artistic creativity ((Owaidha, 1993). Art produces Again the eternal ideals that have already been realized through pure contemplation. It restores what is essential and constant in all the phenomena of the world. On the basis of the material aspect in which art is produced, it is sculpture, painting, poetry, or music. The only source of art is knowledge of the ideal, and its sole purpose is to communicate this knowledge (Aziz, 2008). Shopenhawar arranges arts like the arrangement of the ideals themselves. In the lower level, he placed the art of architecture, which is a field of intuitive ideas that are soon transformed by the will upon implementation into topics that are the qualities of the material. It is followed by plastic arts, which are sculpture and painting. Sculpture reveals about The kinetic structure of the human image. As for painting, its subject is creation or character, especially in historical painting (Owaidha, 1993). The Arab philosophers' focus on simulation in the sense of sensory photography contributed to confirming the idea that simulation is not simulation. It is an aesthetic formation of this reality that reveals a special and distinct vision (Al-Roubi, 1983). Al-Farabi (260-339 AH) is one of the supporters of combining religion and philosophy. He tried to reconcile the opinion of the two wise men, Plato and Aristotle. Al-Farabi believes that poetry depends on simulation and at the same time connects it to another context where it is similar to other arts and shares with them that it is mimicry as well. Arts like sculpture, acting, and painting are based on simulation, but what distinguishes each of them from the other and from poetry in particular is the tool, i.e. the means of simulation used by each of these arts. Ibn Sina □ (370-427 AH) agreed with Al-Farabi in the essence of his philosophy and in the elements that compose it and the goal it aims at. He states that both the poet and the photographer simulate.” However, he differs from Al-Farabi in that his realization of the Aristotelian theory sees that all arts, including literature, music, painting, and dancing, are based on simulation, and that one of the things that distinguish An art from another is the means of simulation. Simulation has three sections, including similes, metaphor, and pretexts (Matloub, 2001).

The word metaphor comes from the Greek word metaphora, which is derived from meta, which means over to the other side, and the verb pherein to carry (Hox, 2006). Metaphor is represented in several aspects, including the substitutional, argumentative, and proportional aspect as stated in the book of Aristotle, the art of poetry, or the traditional and substitutionary theory, such as making it a matter of transmutation, alteration, or substitution of words (Muhammad, 2020). The interactive theory of metaphor is considered the most prevalent modern theory about metaphor. It seeks to transcend the traditional classical rhetoric. In it, metaphor goes beyond confining to one word. It occurs as a result of interaction or tension between the metaphor and the surrounding frameworks. It was characterized by the multiplicity of its goals, in addition to the aesthetic, diagnostic, analytical, and emotional attributes. The most prominent of the body of this theory are those with epistemological significance such as George Lakoff (1941) and Mark Johnson (1964). As for Ivor Armstrong Richards' (1893-1979) book *The Philosophy of Rhetoric* represented a turning point in the history of rhetorical thought. Many Arab rhetoricians also adopted this theory relying on metaphor as an interaction between two active ideas together, and not a simple substitution of meaning with another equivalent meaning (Riccor, 2016). As for

Richards, he states that it is the tool that can be avoided in any rhetorical field. He sees that the meaning generated by metaphor arises from the interaction between two parties. Thus, he described the relationship resulting from the metaphor with the interactive approach as opposed to the alternative approach in ancient rhetoric. As for Black, metaphor is achieved from the synergy between the frame and the focus. It happens at the level of meanings. Max Black argues that metaphor belongs to pragmatics more than it belongs to semantics. Thus, Black's achievement about metaphor is that he took it out of the decorative verbal game and included it in a broader field that includes, in addition to poetry and the daily language, the scientific and philosophical fields. Black links metaphor with the scientific model, arguing that the use of models is similar to the use of metaphors in order to achieve the proportional transfer of a lexicon. Models reveal new relationships. He sees that every metaphor is an announcement of a hidden model. In his philosophical project, Paul Ricœur (1913-2005) sees that mimicry is the metaphorical reference to the world. Ricœur's words complement the words of Black and Richards, which criticized the Platonic view, which denies the idea that simulation and metaphor have any scientific or cognitive role and any competence to talk about reality. They consider them to be an effective tool for access to reality (Ricœur, 2016). Ortega y Gasset (1883-1955) sees that metaphor is the most fertile power possessed by man. That power has a high capacity that may reach the realization of the supernatural aspects that create imaginary interactions among real things by containing proportions and models. It is a mighty power and it is the strongest mental talent that qualifies man to innovate and accomplish the paranormal (ibid).

Hence, the two researchers believe that simulation has a great importance in human life in general. It expresses what a person feels about himself and towards others through highly creative and wonderful artistic products because they are the result of the awareness of the human of what surrounds him/her, in addition to being considered among the most important documents that express the history of peoples and their cultures. This simulation may take several forms, which may be direct or indirect. It may also use many methods in order to reach its goal. The human being is one of the important arts used by the artist, whether he/she is a writer, a photographer, or an actor, to convey what he/she aspires to through the use of its multiple functions and colors such as substitution, proportionality, interaction, models, etc., as a contribution from him/her to express what is happening in the world in general in terms of changes at times or to bring about Change in the world itself again.

Second; The realist school in European paintings

Art mostly reflects the external reality of the environment. It reproduces natural phenomena, social conflicts, and the economic situation through its various products. It expresses an educational role when its task is to send instructive messages and educational messages to the recipient in order to absorb the shocks of alienation and rebellion against reality to allow more possibilities for adaptation with society in its changes and fluctuations. It also has a special role in the objective reality when it reveals the hidden sides of that reality (Youssuf, 2010). Philosophy preceded literature in using the term realism. In his book *Critique of Pure Reason* in (1790), Kant (1724-1804) criticizes idealism and realism of Natural Objectives and puts them In contrast to philosophical idealism, which reduces everything in existence to

the self. Schelling (1775-1854) presented a definition of realism in 1795 as the one that affirms what is outside the self. In literature, Friedrich Schiller (1759-1805) talked about it. In 1798, the French writers described them as more realists than idealists (Fadhl, 1980).

Realism appeared in the second half of the nineteenth century when the Western world witnessed the emergence of a revolutionary objective artistic movement that described man and nature. It was against idealism and the dominant traditions in art, literature, and social norms. In its general premise, it contradicts idealistic, romantic, or classical aesthetics, which seek to explain nature based on an example that only looks for individual privacy. The relative decline of Romanticism, which began since 1830, paved the way for the emergence of realism, which began to grow between 1830 and 1848. Realism was distinguished from romanticism with regard to subjectivity, the tendency to the world of dreams and imagination, and the tendency towards the past and alienation. But, the speed of change that occurred after the middle class took over The government's struggle on the side of the bourgeois class contributed to the victory of monetary capital and the flourishing of economic projects with which industry developed. It was also accompanied by a development in the level of objective thought and various scientific cases such as medicine and physics. It left a direct impact on architecture and plastic arts. The idea of art for art was first proposed, which was reconsidered in light of the new ideas calling for social art, which see that art has a utilitarian and social function, which urged artists to confront romance and deny it. Realism was considered the dominant movement in literature and art in the second half of the nineteenth century. It dealt with social issues, declaring that art has a functional and social role. It is not limited to depicting landscapes and aspects of daily life only, but also deals with life issues resulting from crises and social contradictions. () This method spread in various parts of Europe, and its supporters and leaders appeared, led by the artist, Costave Courbet □(1819-1877). This artist put the phrase realism art on the door of an exhibition that included his rejected paintings in 1855. Realistic art is an art of observation rather than an art of imagination. It observes life as it is in its general form and complexity and deals with people In their material conditions. It also deals with life in its usual and changing course. However, realism, as Courbet understands it, is not limited to depicting landscapes and daily life, but it deals with the contradictions and crises in life. It was considered the direct source of realism to be related to the political experience and the failure and disappointment of the revolution. Napoleon's seizure of power directed this movement to a commitment to reality. Courbet is a man of the heart of the people who believe in democracy and associated with the working class, despising the bourgeoisie and its ideals. Therefore, he devoted his work to describing the public life of the people. He conveys reality honestly and objectively. The rural people are given priority over their employers, legends, and the aristocracy in his paintings. He preferred the representation of life topics over historical photography. In his painting the stone-breakers, he presents an expression of the state of misery among the common people. In his courtly painting, a picture of a politarian woman, he also expresses this notion. Through these paintings and scenes, Courbet depicts real images of working-class life, not general models, through which he expresses a committed political stance (Amhaz, 2009).

Even the landscapes, represented in the works of photographers of this period, represent, in large part, a form of rejection of the society's culture and traditions in an attempt to deviate from it because what it depicts seems to be an alternative and contradictory to city life, in contradiction to the romanticism that depicted landscapes in an ideal, dependent, and independent way. It has a relationship with the manifestations of life because the imaginary world that it represents rejects reality and denies it. As for realism, it represented the landscape in a completely different way. It represents the world as being characterized by calm and tranquility.

Realism may meet with romance, but it remains directly related to the daily reality of ordinary people, which was found in the paintings of the Barbizon School, which is the school that was founded in France in 1860. It took the name of the place where its representative artists met. They depicted forests, plains, simple, ordinary, and non-poetic subjects, in an attempt to emphasize the concept of democracy. Courbet believed that nature is beautiful and there is no need to imbue it with imagination. His choice of the proletarian class is subject to political considerations and reflects the artist's position on the prevailing bourgeois taste and the existing society. As for Meyer, one of the most prominent Barbizon artists, he made the farmer and the countryside the typical image of his artworks (ibid). In general, the realists crystallized their idea about the relationship between reality and art using their own term, which is reflection, although this expression is not new. Plato put it in his aesthetic theory. The word reflection became one of the familiar expressions of the Impressionists in all fields of art and literature. Shakespeare described realistic art as a reflection of life, not a distortion of it. However, when realists take the view that art is a reflection of life, they do not mean a literal transfer of it. Accurate copying is not an artwork. They believe that the most appropriate artistic method for depicting life and reality is based on firm and deep foundations of knowledge, i.e. based on the essence of things that can be recognized in a visible and tangible form. In realism, reflection is every perception of the external world as nothing but a reflection in the human consciousness of this world that exists independently of it, which represents the artistic reflection of reality. Realism prompted the artist to transcend the traditional hierarchy of artistic genres. It also urged them to look at life directly in order to record its various manifestations without prejudice, which is seen in the artworks of the representatives of the Barbizon School who abandoned the narrative interpretation of nature and emotional excitement. They adopted the principle of analysis of reality. The perspective and the careful study of the depicted elements caused the artwork to lose some of its poetic elements and gave it an academic character. Despite the different approaches and techniques used by realism artists, they only sought to achieve one artistic goal, expressing a real desire for cooperation, joint action, and a sense of belonging to society in an attempt to get out of the isolation imposed by the romantic representatives.

Accordingly, the two researchers believe that realistic art is an art that has accompanied man since the beginning of his life. They also believe that realism as an art school is an important artistic stage through which its pioneers expressed their discontent with the systems and laws that prevailed before them. So, they reflected the suffering experienced by people and the details of their lives accurately and honestly. They declared that art has another function in

addition to the aesthetic quality, a function through which the artist can simulate people's issues and concerns, in which the artist abandoned imagination and emotion and turned towards reality.

Indicators of the theoretical framework

1. The Pythagoreans emphasized that the simulation process is a reflection of their general philosophy, which depicts the world in a mathematical way.
2. The simulation was represented by the Sophists by simulating the sensory objects in nature.
3. Socrates' mimicry compared images to absolute ideals.
4. Plato believes that simulation must delve into the knowledge of the nature of the thing, which is simulating an improvement of the simulated thing.
5. Aristotle's simulation is a simulation of the total sensory object. It is not a copy of a copy or a shadow of a shadow. It is a copy of an original.
6. For Hegel, simulation is a passage from nature that bears a spiritual character based on the concept of (the absolute spirit).
7. Shopenhau rejected the simulation of nature that suggests direct simulation. It has the ability to reproduce timeless ideals. He emphasized the immutable essence. Abu Nasr al-Farabi supported him in that.
8. Avicenna emphasized that simulation has three sections, including metaphor, simile, and pretexts.
9. Metaphor is defined as a series of processes by which aspects of one thing are transferred or transformed into another thing.

The procedures

The research community

The research community consists of (120) realistic paintings by artists from France and America representing the time period (1840-1920).

The research sample

The research sample consists of (5) artworks chosen randomly to represent the research community.

The research methodology

The two researchers used the descriptive analytical approach as it is appropriate for such studies.

The research tool

The two researchers relied on the indicators of the theoretical framework in analyzing the paintings.

Sample (1)



Artwork title; Burial in Ornán

Artist name; Gustave Courbet

Artwork Date; 1849-1850

Dimensions; 3.15m x 6.6m

Location; Musée d'Orsay

Description of the artwork

The artwork represents the process of burying a dead person in a small simple village, which is the village of the artist's residence. The artwork included a group of simple women and men wearing simple clothes that indicate their belonging to a simple peasant class of the common people. They wear black clothes that cover women's heads with scarves. Some of the scarves are black and others are gray. They are inlaid with white. The women stand on the right of the painting and the men on the left approximately. In the middle of the painting, there is a large pit to indicate the grave prepared for burial. Some men are standing on the edge of the pit. They are preceded by a man next to whom standing a dog in a gray suit. The man is raising his hand as if saying some words or praying. His suit is characterized by a long jacket and trousers, half of which is visible, and the other half is covered by a pair of long stockings. On his head, there is a large hat. A group of men stand next to him. They wear the same clothes as the previous man, which indicates the costume of the era to which they belong. At the head of the pit, there is a man on one knee, wearing a white shirt with dark-colored trousers, looking at the priest while he is reading a book. The priest who stands at the head of the pit wears a large cap that covers his entire body. It is black, framed in white. On either side of the priest, there is a group of priests, two of them wear red robes on a black inner shirt, and the others wear white robes, some of them cover their head with a hat, and the others are bareheaded, one of whom holds a long pole in the upper part of which is a cross of the master Jesus (peace be upon him) In the middle of them, there are two children wearing

white clothes, one of them is covering his head with a small red blanket, and the other is holding a silver metal bowl in his hand.

Analysis of the artwork

The painting *Burial in Ornan* is one of the important artworks drawn by the artist Gustave Courbet. The artist first exaggerated the large size of the painting to represent the burial process of a person of the lower class in a simple village of no importance in order to attract attention to this peasant class. The artist's representation of a large group of people in the painting that includes different races and ages is nothing but a simulation of social reality and a representation in reality. The daily life that this class of people lives in is devoid of glorification of the leaders and great people of the state, which is a violation of the prevailing rules. The artist directly represented a simple simulation of reality in which the artist borrowed a real metaphor, such as the cross carried by a priest. The metaphor played an educational and conceptual role by linking the existence of the cross with these people. It is considered as evidence of their beliefs. This painting expressed the artist's interest in the conditions of the people in this village and his attempt to reveal their affairs and problems by borrowing what exists to show it in a very creative artistic way.

Sample (2)



Artwork title; Wheat sieves)

Artist name; Gustave Courbet

Artwork Date; 1854 - 1855

Dimensions; 131×167

Belonging; Nantes Museum of Fine Arts

Description of the artwork

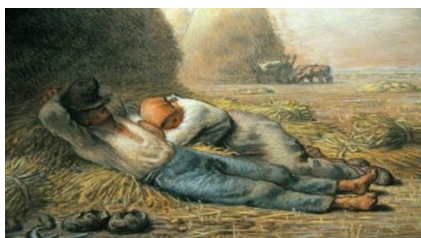
The painting included two girls. The first girl wears a red dress, sifting wheat in a half-sitting position, in the middle of the plate. To her left, there is another girl wearing a dress in lead-colored greenish colors. She is sitting. On her lap, there is a large plate with wheat. She looks as if she is picking up small things from the plate. She is putting her back on the sacks of

wheat. Behind her, there is a large and deep dish. There is a boy next to the girl. The boy is sitting near a large wooden box. He is busy looking for something in that box. He wears a green shirt and black pants. There is also a large and deep dish nearby. There is a large white color spread over it with wheat. There is an old wooden door to the right of the painting, but the walls have taken their color and simplicity from wheat.

Analysis of the artwork

The artwork (Wheat Seedlings) is a realistic artwork that conveys an image of French agricultural rural life in a realistic way for direct perception. The artist (Gustave Courbet) is satisfied with simulating the visual reality away from any political or emotional background. The artist relied on transferring the visible reality by highlighting illustrated elements in an accurate way as it is in reality. The metaphor is a simple simulation that is similar to the image of the rural life scene in France, specifically in the city of Ornans in the (Al Doubs) region, the birthplace of the artist. In this painting, the artist provided an accurate representation of the real world and the stages of development of post-harvest operations. The woman at the left of the painting looks lazy, semi-asleep, and inactive. Then, he moves to the interactive movement of the other girl who is stationed in the center of the painting with activity, dynamics, and more productivity. Then, he moves to the boy who stands next to the machine and contemplates inside the device, which is a quick way with the least effort. There is a simulation of the essence in terms of evolution The agricultural movement in general. The artist borrowed a work metaphor represented by the device that the boy works on and the sieve on which the girl works. The metaphor was real for the work that the peasants do after harvest. It is a non-consumable metaphor that included a clear fundamental development and change. It revealed new relationships between different times in one place, which is the work room. The lazy woman represented the beginnings of work, then the development of agricultural work after years to be represented by the activity and active movement of the other girl, and then the most advanced stage that is represented by the boy and the device he works on. Thus, the metaphor in this painting was represented by several types, including the unused real metaphor, a metaphor from the work as well as a metaphor from the neighborhood. The artist borrowed the peasants with their realistic appearances and their costumes that actually existed at the time. There is also the metaphor of catching the similarities as he captured the similar girls in their shape, the dress, the work, and the similarities in the relationship as well, that is, the relationship of each of them to the sifter with the same purpose, which is productivity.

Sample (3)



Artwork title; afternoon break

Artist name; Jean Francois Millais

Artwork date; 1866

Dimensions; 41.9 inches x 29.2 inches

Material; black and pastel crayons on orange woven paper

Location; Museum of Fine Arts, Boston, Massachusetts, United States.

Description of the artwork

The painting shows a period of a working day in the life of the peasants during the harvest season as the work continues for the whole day, which is the period of rest at noon. The painting shows a woman and a man lying on the haystacks to take a rest after the trouble of a long client. The man appears lying down on his back, without his shoes. He wears light blue pants topped with brown colors to indicate the color of the soil resulting from the work, with a white shirt whose a small opening from the middle with long sleeves. He places his hands under his head as a pillow. He puts his brown hat on the middle of his face so that it covers the nose and eyes area. Near him, in the corner of the front panel, to the right of the painting, there is a pair of work tools, including the sickle with his shoes. Near them, there is a bundle of hay prepared in advance. A woman lies near him. She seems to be behind him. She wears a long skirt of a light purple color, with a white shirt and long sleeves. She covers her head with a scarf that is pulled back. She sleeps on one side with her head in her hands. Behind her, there are bundles of straw prepared for transport. On the far side of the painting, there are large haystacks with a number of baskets. There are also the animals that they used in their work. The colors of the painting in general are dominated by the colors of the harvest, the light yellow and brown colors to indicate the time of day, which is the time of work. Some light clouds rise in the sky. The entire place is filled with scattered straw and yellow-colored plants that are ripe for harvest.

Analysis of the artwork

The painting is by the French artist Millais, who represented the realist school in his time, in which the artist cut out a period of daily work carried out by the peasant class in a beautiful way, in which he showed his frank and direct simulation of reality by conveying the image of the life that most people live from the toiling classes who spend most of their lives With strenuous work in order to continue living, which is the period of rest after the end of a period of work. There is a simulation of the original as Aristotle emphasized, in which the artist used an interactive metaphor. As for the interactive visualization, it is represented by the interaction or tension that occurs between work and rest, as if after every work there is a rest and after every effort that a person makes, he achieves something of a relief that is represented by reaching the goal he seeks. So, he has gone beyond static simulation and limited to literal transmission, using his creativity to highlight The interaction between a picture of real daily life and the idea of life and its purpose.

Sample (4)



Artwork name; automatic

Artist Name; Edward Hopper

Artwork date; 1927

Artwork dimensions; 71.4 cm x 91.4 cm

Belonging; Des Moines Center for the Arts

Description of the artwork

The painting shows a woman sitting in a restaurant. From the general atmosphere of the painting and the dark colors that pervade the painting, it appears as if it is night time or the restaurant is in a closed place. In the middle of the painting and diagonally to the right, there is a round table with two chairs, one of which the woman sits on. She is holding a cup of tea or coffee, wearing a dark green coat, and placing her hands on the table. She wears a dark green overcoat, puts her hands on the table, and holds a cup in one of them. She wears a glove in one hand and a yellow brown hat on her head. Under it, she wears a dark brown dress looking at the cup she is holding in her hand. Her legs are visible from under the table. Behind her, there is a large window through which two rows of lights appear. On the edge of the inner window, there is a flower pot colored red with some strokes of orange. On the other end of the table, opposite to the woman, there is an empty chair. There is also an empty chair located Behind the seated woman. On the left side of the painting, there is another window under which there is a fireplace. The general colors of the place consist of orange that is mixed with brown and white that is mixed with light blue.

Analysis of the artwork

The painting is by the American realist artist Edward Haber, who was distinguished by drawing reality and the life that he is contemporary with as it really is. This simulation is by means of a reciprocal metaphor through changing the woman's place, especially during the periods of eating food and tea, which often women in general used to perform these tasks at home. In this artwork, the woman as the main subject of the painting indicates the changing

position of the woman in society and its acceptance of the image of the contemporary woman who will share the man in work outside the boundaries of the home, especially since the painting shows the woman in an automated restaurant, which is devoid of waiter service and depends on the machine, i.e. the era of machine development industry and the changes that have occurred in society in general, showing the artist's simulation of the importance of the second component in society, which is the woman. The artist also shows the metaphor of the model, considering the owner. This character, the woman, is a model for women in her new form in the nineteenth century. The artist also simulated the feelings of women using an interactive metaphor, which he showed through the woman's looking down and sitting alone, in addition to the fact that the restaurant was devoid of people. So, it seemed as if there was a feeling that overshadows the woman, which is her feeling of loneliness and diving into distant thoughts. It makes her seem as if she carries a burden. She faces life alone. So, metaphor plays a conceptual and emotional role. It is a talent through which the artist was able to simulate the essences of man and his potential.

Sample (5)



Artwork name; Office at night

Artist Name; Edward Hopper

Artwork dimensions; 56.4 x 63.8 cm

Artwork date; 1940

Belonging; Walker Center for the Arts

Description of the artwork

The artwork depicts a room for an office in one of the circles in which two people appear, a woman and a man. The man is sitting on a chair and in front of him, there is a wooden table or what is known as the wooden desk prepared for work in a dark brown color. On it, there is a set of papers, books, and some simple machines that are used during work. The man puts his hands on the table. He holds one of the papers in the reading position. He wears a suit consisting of a gray jacket with a white shirt and a tie, showing only the upper part of his body. Next to him and at a distance, stands a woman in a blue dress. She looks at the man and

puts her hand on one of the drawers of a cupboard near her, as if to extract something from it. She has white skin and dark hair. Nearby, there is a chair supported by the office door, which consists of three doors, the middle door open. Another wooden office appears in the part near the viewer's eye, showing the upper quarter of it. On it, he finds a printer with some boxes or packages of papers. To the right side of the man, there is an open window in white. The office floor is covered with a dark green carpet. The door is reddish-brown. There is focused lighting on the man and the woman in particular.

Artwork analysis

The painting represents a realistic artwork by the American artist Edward Hopper, representing the period of work in the city or urban life, in which there is a clear and direct simulation of reality. As the use of the printing machine, in addition to being a direct simulation, it represents an indicative metaphor carried out by the artist to indicate the era of the flourishing of the machine, science, industry, and scientific and industrial development. For him in the house, her tasks are no longer taking care of children and home affairs, but rather outside it. The artist's use of dark colors for the floor and doors and shedding light on men and women represents a simulation of the bright tomorrow that man awaits by taking advantage of cognitive development and the extent of its impact on the society.

Results

Simulation was represented in classical realism as follows:

1. A simple simulation with realistic social metaphors.
2. An accurate simulation of the reality of daily life.
3. Real simulation with direct and indirect metaphors.
4. Simulating the essence of non-consumable metaphors.
5. Direct simulation with metaphors from work and from the neighborhood.
6. Non-rigid simulation with interactive metaphors.
7. Conceptual simulation with model metaphors.

Conclusions

1. The simple and accurate direct simulation was represented in the classic realistic artworks with realistic social metaphors
2. Simulation of the non-rigid or exhausted essence was represented in classical realism by reciprocal metaphors.
3. Simulation in the classic realistic works was represented by the improvement and embellishment of reality.

Recommendations

The two researchers recommend the following:

1. Translating modern sources dealing with the term simulation and metaphor and making them available in libraries.
2. Providing modern sources and references for the different artistic schools.

Suggestions

The two researchers suggest the following

1. Representations of The concept of simile in the arts of modernity.
2. Representations of Simulation of the model in postmodern arts.

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