

Woman Semiotics Representation in the Saudi Painting

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Abstract:

The research deals with the science of Semiotics in the paintings to reveal the semantic and artistic values as well as the signs that help in reaching the underlying meanings behind the colors, shapes and lines. The research attempts to identify the message conveyed by these values and meanings and their ability to portray the social and cultural environment in the societies during the period of visual communication, which can be deduced from the semiotic representation of women in Saudi plastic painting. The research aims to identify the semiotics of the picture in the painting and to reveal the semiotic signs of the women picture in Saudi plastic painting. The she-researcher found the following results: the analysis of the semiotic is very much influenced by the personality of the analyst according to his own vision. The semantic analysis focuses on two aspects: linking the artistic work to reality, and the symbol and significance being carrying the keys of the critic approach which refers to syntactic and semantic units linked to a cultural model that exists in the memory as a signifier and signified. The painting is a tool to convey the connotations and indications as a key function to decipher the codes and diagnose the symbols and indications of the art message. Among the levels of semiotics reading, visual communication in the paintings which is based on visual perception. The external semiotics of the portrayal of woman in the Saudi paintings does not describe her features but seeks to deduce implicit meanings to attract the receiver and send the artist's basic message to help the semiotic reading of the painting. The work of plastic art is an iconic text determined by a group of symbols and semantics as descriptive elements, which necessitates the search for methods to be used to read the painting and analyze it in semiotic way to enhance the connection between the artist and the receiver. Semiotics seeks ways of communication to influence the receiver. The semiotics of the picture may go through four stages: the founding phase of de Saussure and Peirce who divided the mark into three (symbol, sign, icon), the plastic art stage which focused on the analysis of the meanings of the vocabulary of plastic art, the stage of classification which distinguishes among the visual images, and the stage of text based on the classification of visual images with the search for their meanings and significance. The reading of the image is subject to two levels, the perception of the painting as an artistic composition which is subject to an aesthetic pattern, and the semantic level that depends on producing the meaning. Hence, the sign requires interpreting the idea and the conclusion of the meaning. The general characteristics of the works of the female artists in the research sample include a focus on the social character of the painting, the lack of commitment to the Academy rules, and the tendency to express with the details and make the plastic vocabulary peripheral.

Keywords:

*Semiotics
painting
plastic art*

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1. Introduction

The painting is one of the oldest means of communication that was interested in by the elite in previous societies. It has become a fashionable art in societies especially women's paintings because women all over ages have multiple roles in the societies in different fields of life. It is recognized that semiotics in modern terms has become a branch of visual knowledge as a distinctly independent research area in the middle of the century through the semantic interpretation

of linguistic and non-linguistic signs associated with the older science of linguistics. Roland Barth is the first one who applied his method in the analysis of the semiotic image. The Danish researcher Lewis Yamslav explains the purpose of the semiotic analysis: "It is the set of techniques and steps used to describe and analyze something as meaningful in itself and by establishing relations with other parties. The semiotic analysis of Roland Barth forms an accurate research into the deep levels of iconic or linguistic messages

alike ... and seeks integration with other aspects of psychology, social and cultural ... which can support the analysis in one form or another" (1, p. 16).

2. Statement of the problem:

The study of the semiotics of the paintings may lead to the detection of semantic and artistic values, as well as signs that may help in trying to reach the meanings behind the colors, shapes, lines and what the message emanating from them. Are they able to reflect the social and cultural environment of communities during dealing with them because of the variety of visual communication methods that may be derived from the semiotic representation of women in Saudi painting.

Interrogative Points:

- What are the most important topics covered by the woman paintings in question?
- What is the semiotic significance derived from the images of women in Saudi painting?

3. Objectives:

- To determine the semiotics of the picture in the painting.
- To detection of semiotic semantics of the women images in Saudi painting.

4. Significance:

- -To shed light on the semiotics of the painting and its meanings.
- To emphasize the importance of exploring plastic semiotics in Saudi painting.

5. Methodology:

This research follows the descriptive approach and analysis of information which is considered one of the research methods. This approach and analysis are seen by some researchers as a tool suited to the topic and methodology of the research through the analysis of "cultural content." Dr. Aaqel describes this type of research (documents analysis) and puts it within the framework of surveys included in descriptive researches through the following:

- To present opinions and identify their attitudes.
- To designate differences among scientists in their writing about the phenomenon.
- To evaluate this trend and the extent to which it achieves its goals and objectives.
- To reveal whether there are biases towards this trend in the arts or not.

Odaa and Malakawi do not classify the analysis of content or content as surveys, but considered it independent as one of the most prominent types of descriptive studies. They point out that content analysis focuses on all written data on the

phenomenon under study and then analyze it with a view to reaching conclusions or generalities relating to the phenomenon of semiotics in this research. (2, p. 85)

Tools:

- Analysis is a specialized tool in the analysis of samples in descriptive method.
- Observation of to the artwork in the research sample.

Sample:

An intended and objective sample represented by female artists according to division of generations and by (4) artworks for each she-artist.

1-Fawzia Abdullatif Sganten, 2- Badriya Al-Nasser and 3-Taghreed Al-Baqshi.

6. Terminology:

Semeotics:

It is recognized that semiotics in modern terms has become a branch of visual knowledge as a distinctly independent research area in the middle of the century through the semantic interpretation of linguistic and non-linguistic signs associated with the older science of linguistics. Roland Barth is the first one who applied the method of the analysis of the semiotic image.

7. Relevant Literature:

- Studies concerning women.
- Studies about visual semiotics.

-Studies concerning women:

1-Al-Bakdash's study (8) "Woman's image in graphic design":

The study reviews the image of women in the works of some graphic designers in Europe. The study follows the comparative historical analytical descriptive approach, which presents the concept of image, the pillars of human and social communication in the fields of art through the forms and manifestations of women's imagination in the ancient arts of different civilizations as well as the development of the image of women in modern plastic arts. The most important results of the study are that "diversity in the image of women comes as a summary of human social historical development as a message that often carries spiritual, emotional, artistic, aesthetic and cultural values with multiple methods and objectives." (8, p. 19)

2-Cameron & Cohert's study (9) "The image of women in ancient times":

It includes a comparative study of women in ancient societies all over the world and ages in the pre-Christian period with a variety of research methods. The two researchers present women and authority, such as the wife of the God Amun in the

18th royal dynasty in Egypt, biological composition of woman, and her economic and religion role in communities.

3- Mohsin's study (10), "The Image of Oriental Women between Western Orientalism and the Arts of the Middle East":

It demonstrates the culture of the east and painting women with many semantics and imaginative vision as women were painted as dancers in most artworks. However, the results confirm that there is difference in topic or concept of the art work between the orientalist and the eastern artists concerning artistic style and composition elements. It is noticed that there is emphasis on the social content and the tendency of expressionism away from the commitment to the academic method and the tendency to marginalization and summarization in the embodiment and depth as well as the lack of interest to indicate the effect of light on the formation elements.

-Studies about visual semiotics:

Shaheen's study (11) "Image Semiotic in the UAE Cultural Journal:

The researcher reviews the image and its aesthetic communicative functions in the newspapers of the Emirates society and the image that represents the cultural activity in the country. The problem of the study focuses on an attempt to follow the stages of transformation from the culture of the written word to the image culture in the Emirates newspapers (11, p. 8). The goal is to trace the image in the press and its role in society, such as spreading culture, attracting more readers and knowing the pros and cons of using the image.

Atiq's study (12) "Studies of Semiotics in Fine Arts:

The study examines the image of Jerusalem in the plastic arts, especially the symbolic and artistic elements, through the analysis of the semiotic signs and their connection to the suffering of Jerusalem people. The researcher emphasizes the coherence between the artistic form and the intellectual content in the painting. He presents also the image of the Palestinian child in the caricature to detect and analyze the artistic and intellectual dimensions of the work itself.

Fatima's study (13) "The aesthetic and semantic approach to body language in contemporary painting":

The she-researcher reviews the importance of connecting the art of painting and its modern techniques with the modern scientific development and the innovation in various aspects, including the inventing new ways of interpretation and discovery of the impact of the association of body language with ancient philosophies in the popular

heritage. She tries also to identify the characteristics, aesthetics and connotations of body language in painting and its special vocabulary with analysis of several models.

Saed Sabati's study (14) The image in the press, semiotic study:

The purpose of the semiotic analysis is to define a set of techniques and steps used to describe and analyze something as meaningful in itself and by establishing relationships with other parties. Roland Barth says that the semiotic analysis is a form of accurate research into the deep levels of iconic messages.

Literature Review:

The research deals with semiotics in language and painting as well as image of woman in arts as follows:

1-Semiotics

A-Semiotics in languages:

Semiotics comes in Arabic language synonym to "Sima" or "Simia" as it is mentioned in the Holy Quran in Surat Alfath, verse 29, and in Surat Al-Baqarah, verse 273, with the meaning of sign or feature. "Sima" or "Simia" appears in the Arabic lexicons such as Almaany or Alwasit in the meaning of sign or symbol indicating the specific meaning of the connection between two or more sides. The meaning of alchemy has been expressed in the comprehensive dictionary of meanings. It is also the science that examines the meaning and significance of signs in social life and its linguistic systems.

The linguistic root of the term Semiotics is the Greek Semeion and Tigue, which means the science of signs. The Semiotics or Semiology is synonymous with "Sima" or "Simia" in Arabic, which means studying the signs within social life to explore the invisible semantic relationships so that the eye is trained to detect the hidden meanings and the implicit expression of texts. (8, p. 6).

B-Image Semiotics: (13, p. 87 119)

The researchers' attitudes differ in the study of semiotics. Some consider that the task of Semiotics is to look for ways of communication as Buysens explains: "The study of the means used to influence the other who recognizes these means of influence." (13, p. 87) Thus there are two types of signs:

The topic sign:

- "Iconography and indicator in their social, historical and communicative values of the classical art.
- Signs of the Display Structure:

Lines, colors, blocks, space, distance, perspectives are abstracted from the subject of modern

painting.(17, p. 288).

According to Jan Mukaoravsky, the study of art objectively is based on three elements: "The first element is a tangible symbol created by the artist, the second element is the meaning of the aesthetic object inherent in the collective consciousness, and the third element is the relationship between the sign and the object and this relationship is concerned with the overall context of social phenomena (8, p. 89).

Jan Mukaoravsky points out that the function of the work of art is an independent function that appears in the signification of each element independent of the other. In addition, there is a communicative function performed alongside the plastic elements of lines, colors and others with different connotations in an attempt to convey the artistic feeling or message that the artist seeks to send to the spectator.

In addition to the sign, it is found that a picture in the work of art in the field of semiotics is a kind of material sign in the simplest sense and immaterially related to the mind. It is a double composition entity with a physical side which is the signifier that may be auditory, visual or tangible, and another immaterial side that is the significance. This significance makes the image whatever of its kind acquires a semiotic value (13, p.14).

Semiotics systems can be a tool for understanding and analyzing after describing and revealing the appearance with its first physical data when the first physical manifestation occurs in the mind of the viewer. Then, the systems of supposed relations in the product and interpretation can be a tool of the semiotic investigation. They are deconstructive systems that deals with the signal as an act source and an interaction mechanism and thus as systems of transmission that places its data on the structure of the aesthetic taste (17, p. 241).

This research aims at semiotics as a methodology not as a doctrine. Therefore, the case for exploration and discovery for explanation is necessary assumed by the requirements of scientific awareness of the meaning of art and its aesthetic data (17, p. 241). Significance here shows a kind of ambiguity as the meaning varies according to the general context of the image. It is recognized that the beginnings of human communication were visual sensory symbols through rock drawings, paintings, carvings or sculptures.

At the end of the 19th century and the beginning of the twentieth century, the patterns of image began to diversify so as to be new types in the forms of the image where the digital image has

appeared alongside the light and television images which directly affected with high dynamic all areas of life, including artistic and aesthetic fields.

It is noticed from the above that the picture is a set of signs, that is a semiotic non-verbal type which represents a semiotic format both in the ordinary actions of the life or in the diverse arts such as painting, cinema, photography, as well as digital arts in the computer, as it is a sign which is used to deliver an encrypted message (13, p. 18).

Thus, the image is more influential than the word in the process of communication which combines the signifier with the signified and the reference to encrypt the image optically, materialy and visually, especially when the elements of the work of art contains a special communicative value independent of the topic. The painting carries different formulas represented by the mark, value and structure. (13, p. 9) regardless of the level of the viewer's mind, through the meanings and indications directed at him. Semiotic criticism is a trend of criticism and a form of analysis as well as a vision to describe the structure by the data of the logical assumptions that are based on it. Therefore, it is necessary to study the structure descriptively to detect analytically with the accurate and honesty of science. This needs to accumulated knowledge in adjacent disciplines in which the judge and the rule are for the philosophical debate of the scientific approach. (17, p. 242)

The image is studied by a group of semiotic scholars such as Ferdinand de Saussure, Charles Sanders Peirce and Louis Hjelmslev. De Saussure used the word format or system without mentioning the worf structure that appeared at the International Congress of Language Sciences in The Hague, the Netherlands in 1928, where he called the scientists to follow the structuralism as a scientific method to detect the laws of the language systems structure.

De Saussure summarized his methodology in the following points, in which he distinguished between two types of linguistics: internal type which is inherent in the language, and the second type is a study of the relations among effective factors such as civilization, politics, history and psychology, on one hand and language, on the other hand.

The she-researcher is concerned with the internal linguistics of different elements in the painting to reveal its deep structure and understand its shapes in the structural way, from the relations that control form, ground, contrast and laws that explain the relationships inside the painting concerning balance, proportionality, rhythm, repetition and others in a high dynamic impact on

the spectator. The study of the artwork goes beyond the stage of simulation and diagnosis to the stage of extracting meanings and interpreting images and plastic elements that are often associated with imagination and adding symbols that represent the unconscious level in order to reach the level of abstract meditation and meditation to deduce the meaning in interrelated and reciprocal relationships.

The work of art represents a symbolic expression for the artist, while it has more than a meaning for the critic based on receiving and discovering aesthetic values through analysis and which vary depending on the age in which they exist where the signifier in the twentieth century changed from the previous plastic arts through the great transformation in the signified, especially among the painters and sculptors. The signified is associated with the signifier represented by technique used or form in the construction of the artwork in the painting in which themes are not important but the relations that create and define the themes, not the other way around.

Thinking in artworks begins to be on the basis of how to build relationships, which is referred to by the philosopher Whitehead (1861-1947). Morris pointed out within this way that the sign has meaning in itself, that is the sign is a middle mark between the object and the artistic sign that has the characteristics of a function outside its icon. He finally finds that the sign in art is also characterized by its full exploitation and self-sufficiency (17, p. 283). There is another opinion points to the stability and continuity of the sign in its relations with the phenomenon of the subject matter and act. The relative arbitrariness of the connection between the subject and the sign does not rule out these social and historical roots of many other signs (17, p. 281).

Thus, it can be confirmed that the influential sign is connected to the two aspects of the function and the significance. These two aspects remain within the limits of the social semiotics on which Pierce himself focused. The type of signs has established specific trends in art: art work in which the sign refers to a functional significance within the community that can be read through the Human culture such as the total fingers in an empty bowl symbolize directly to hunger or food, the impact of sliding car tyre symbolizes an accident and lines on the street indicate the existence of traffic system. (17, p. 285).

The idea of mental perception in the Cubism painting is as the same as in expressionism painting because the conceptual level that expresses the meaning varies from one language to

another which generates the need for fixed laws that govern the creative process. De Saussure sees it as a set of signs, even if they are of arbitrary nature, which can be observed through repetition which generates different symbolic connotations. Thus, the significance of de Saussure is intellectual image related to the words provided and its significance consists of signifier and signified. It is neutral abstract and may ignore the icon, the signal and symbol being important indicators in the significance where it helps decode text symbols and rebuild them especially in the picture that has the priority for de Saussure. While the plastic stage coincides with the emergence of the school of the Bauhaus in 1930, where this school is interested in analysis of paintings of abstract artists such as Itten and Kandinsky, critics and scholars are interested in the signs and connotations of paintings concerning color, shape, line and its composition or its significance and structure through the conference and meetings of Denis Diderot and Charles Baudelaire in recent studies interested in the image's semiotics. This aspect is also concerned by art historians such as Roland Barthes who is interested in studying the signifier systems where he represents the image and sees the importance of applying linguistic standards to nonverbal works in order to build the semantic reality. Barthes' elements of semantics are summarized in his book *Elements of Semiology*, where he finds that "it is very difficult to imagine the existence of the meanings of images pattern or objects outside the language and the world of connotations is only a world of language" (13, p. 19). He confines it in signifier, signified and inclusion and his objective is the search for the meaning of forms whether verbal or non-verbal. De Saussure thinks that the sign is a composite consists of signifier and signified and it is impossible of painting it without both of them, or any change in the signifier must occur to the signified (18, p. 12). The sign or significant is a union between the signifier which is the plastic vocabulary in this research and the signified that is the idea of perception and content as an idea and meaning. (13, p. 10). The sign in the dictionary of Maany Algame comes in the sense of an attribute, feature or logo by which things are known, a guide, signal or a reference to the existence of something in a previous time. It comes linguistically in the sense of signal or symbol of drawing as a language synonym as in Denis Diderot. Thus, semiotics is able to detect one of its important lines, which is the system of the sign that works so effectively that some advocates of

semiotics have called for studying the whole arts within its framework. This is confirmed by critics of literature and art such as Jan Mukaoravsky who affirms that the sign system relies on intellectual data that are transmitted among thinkers of semiotics starting with Charles Beres and ending with Rolan Barth. Thus, this research is an analysis aiming at simplification and clarification without emotional criticism whether with or against (17, P. 242).

2- The image of woman in ancient arts in the pre-Christ age:

The development of the appearance of writing in Mesopotamia led to its use by rulers such as Hamorabi whose law was engraved on an obelisk bearing the image of the gods who grant him the authority. The Mesopotamia is one of the oldest sites of the prehistoric stone ages as illustrated by their rock drawings on cave walls and mountains. The site of Predblica is one of the oldest archaeological sites in Iraq near Kirkuk in the area of Jamjal as well as the cave of Hazar Mard in Sulaymaniyah. While the Sumerian civilization shows the status of women is higher than that in the Pharaonic civilization, where the man shows with his physical strength beside his woman in the Sumerian art. Their artworks have emerged to clarify the muscles in humans and animals as well as the representation of the painful prey. Abortion in Assyria was a crime punishable by women. While the status of women in Assyria was lower than in Babylon, Assyria women were subjected to severe penalties when violating traditions and customs. However, in city of Al-Hadar built in stone and located 110 km away from Mosul, the women's images of this civilization are clearly shown through their sculptures, which emphasize their high status as goddesses, women of society or Princesses through their writings of three hundred texts in the Aramaic language as the Aramaic has very high culture and distinctive civilization because of their work in trade. The women appear in full clothes with only both hands palms appear. Their clothes were made of one piece fixed by pins and belts. Their clothes consist of a dress and a shirt or two gowns with internal and external scarves with a bandage on the head which decorated by a group of jewelry such as earrings, bracelets, rings and necklaces, as well as shoes.

The image of women in Pharaonic civilization was of clear importance through their writings and drawings which had a clear impact on Greek thought and various legends, that formed a historical culture that spread to the north, east and south of the Mediterranean sea, such as the myth

of Isis and Osiris in the Pharaonic civilization myths, which are associated with religious beliefs and worship of the sun. While the images of women in Greek and Roman civilizations are shown on the murals, where they appear in many forms, including the goddesses of beauty and love, such as Venus and Aphrodite which has become a source of inspiration for the artists and extended to the pre-Impressionism period of time. It is observed in these paintings that courage or muscle strength of Greek women does not appear such as the image of Hercules or discobolus (disc thrower). This is due to the fact that athletics are linked to men and are forbidden to women.

When the theory of assimilating the essence appeared in the arts of Europe, where the artistic critic Mazari rejects a simple simulation especially in the painting of Mona Lisa so as to be in the realm of aesthetics and simulating the essence. Newlidge says that the beauty and magnificence of art is limited to its ability to transcend all images with their details and particles, (8, p. 37- 59). The Mona Lisa painting in the Louvre Museum in France, which was characterized by a vague delicate smile of a woman looking at the viewer wherever he looks, by the artist Leonardo da Vinci who started in 1500 AD and ended in 1503 is the best example for applying the theory of essence. Piro Della Francesca, who worked in France and travelled to the central Italy, was the most prominent artist of the theory of essence as his style was characterized by fine lines and harmonious colors. He also studied the perspective and nature of light. The artist Angelo Kozimo (1503-1572) was interested in the personal image and his most prominent works is the painting of the wife of Cosimo, Medici, which showed the features of classical styles. The images of women in Europe in the sixteenth century in the post-Renaissance era are found in the works of many artists such as the sculptor Nicols Poussin, who contributed to the implementation of the paintings of the Luxembourg Palace in 1632. He paints woman in a classic way of constructing the painting in which he depicts cruel scenes while she defends sadly herself. He depicts also cases of physical violence, that generates compassion and kindness where he uses the styles of the Renaissance in panoramic scenes showing the strength of the body (8, p. 60, 63).

The she-researcher notes that the images of women in the ancient arts are not concerned only with the society-specific view. Rather, these images with their different types were transformed according to ideological, historical, economic and

social factors into iconic images that did not sometimes constitute a background to the sacred religious events of these peoples. These transformations did not affect the image of women and their beauty, especially with philosophers in the Pharaonic and Mezopotamian civilizations until the Greek era and in the Roman period to the Renaissance and the impressionist trend in the nineteenth century, but the image of beautiful women preserved their aesthetic image while the Impressionism opened new plastic and artistic areas (8, p. 70).

3- The image of women in modern art:

The year 1863 was a decisive year in the history of fine arts in general and drawing and painting in particular. This was commented on by Castinari when he saw the paintings of the impressionists which carry structural and plastic values affected by light, such as the artworks of Monet who paints nature views and daily life scenes based on the light analysis of color and the use of green and blue in a new vision through the impact of Japanese publications and the impact of British artists on the artists in France, as well as the emergence of the camera for photography. The image of women has become one of the most important elements in the works of the artists of the Impressionists era such as Manet, Cezanne, Renoir, Monet and others. Renoir, in particular, depicts the woman's image with youthfulness, beauty and in different poses, such as a young delicate woman with soft skin, a woman dancing under the trees and a Galette mill, and a woman with her hat in different poses (8, p. 72). The portrayal of women in works of Edgar Deja (1834-1917) has human and animal in closed places such as ballet or circus dancers. It is evident that he is influenced by Japanese prints, where his works is more like photographic snapshots. He describes himself spontaneous in using contrasting brush strokes in a unique artistic manner through the use of chromatic particles, while the image of the woman has appeared with reduced features and color tones that have been impressive and attentive at the first glance (8, p. 74). Paul Sezanne was characterized by landscape painting in clear colors. He deals with women topic in a style based on architectural construction to show the composition in the picture. When he is compared to Renoir, he may rely on her non-conformity with realistic proportions, but she is characterized by attractive colors. While the portrayal of women in Gauguin characterized by brutality in a decorative style as a new style of women's images with a spontaneously depiction of the nature around her. The emergence of art associations and

the spread of theaters in the early twentieth century have had an important impact on the dissemination of culture and the role of women in fine arts in European newspapers. The works of Manet, Deja, Renoir, Cézanne and Gujan are response to their era, which is focused on the theme in which the image of women has clearly emerged as one of their most significant plastic vocabulary in their paintings.

Thus, the she-researcher concludes that the image of woman in the plastic art has emerged since the early ages and her themes are different whether aesthetic, religious or social, with political, social or ideological goals, as well as the goals of achieving aesthetic values by styles, including natural, realistic, impressionistic and modern expressive. The image of woman has been affected by ancient and new arts where the her drawings appear with soft lines which depict the image of women through the color groups, which accompanied the historical trends of art with multiple technical methods for making art taking into account the characteristics of the face of the woman where the small face with the wide eyes and above them eyebrows more stringent while mouth and nose with smaller measurements in different faces. The forms of the image of women in ancient civilizations and modern works of art represent the social image of the mother and sister as well as the philosophical image, political and historical depiction in addition to the religious image such as the goddesses, priests and aesthetic painting.

We also agree with Qasim Abu Zeid that "the study of the structure of the work of art will remain incomplete unless it highlights the semiotic nature of art. Without this approach, a theorist of art shifts to view the work of art as purely formal structure or direct reflection of the artist soul or his physical properties. The artwork is characterized by the attribute of the sign and it can not be considered equal to the psychologist state of its maker or to any psychological state it may generate in the perceiving self "(16, p. 26). Susiran says in his terms that "the signifier is equal to the concept and the linguistic sign has been produced by the correlation between the signifier and the signified or between the audio inage and the concept "(16, p. 442).

Applications to analyze the semiotics of women in Saudi plastic painting:

The analysis of the research which is deduced from the theoretical and analytical study is based on the following points:

- The semiotics of the plastic vocabulary in the painting and its symbolic significance, its

repetitions, its internal content in the painting and its underlying meanings as well as its representation by the signifier.

- The semiotics of the external content surrounding the plastic vocabulary and the dominant trends in the painting itself, such as the semiotics of events and the most prominent religious, social, political and other values in the painting, which is the concept that is understood and the content as an idea and meaning that represent the dignified.

An artistic analysis of the research sample of the artist Fawzia Al-Abdullatif Sagatin □ (first generation):

The style of this artist is characterized by dealing with minute details when depicting women and the distribution of shadows with attention to decoration and ornament so as to be subject to simulation of reality.

□ She has 15 personal exhibitions, the first internal participation in 1985, the first personal exhibition was in 1410 and has many shields, medals, awards, and certificates (19, p. 246).

The element of women appears in the painting as an essential element. Her method approaches in the direction of symbolic analysis through the use of solid lines based on the rigidity of composition and lines and the spread of light to include the semiotics of the plastic vocabulary in the painting with its symbolic significance and repetitions where the plastic synonyms in the paintings reflect the state of conscience and achieve emotional communication with the spectator. The plastic synonyms in her painting express the emotional meanings that appear in a realistic way and strong lines. These works show a high artistic ability in their topics, which are associated with social dimensions in the connection of the image of women with different symbols included by the artist in her works and with her selected personality such as the painting of the southern woman as a sign of the importance of the earth. The image of women is mixed with the meanings of content, which have been associated with light and dark to reflect her artistic ability and interest in the relationships of color harmony with its related different emotional meanings which vary from one artist to another and which confirms the semiotics of the external content of the plastic vocabulary. They are not just facts related only to the content, but they are the catalyst for the interpretation of characters in the research sample to clarify the ideas sent to the viewer in a high dialogue in order to represent the pattern of art through the color grades used and its relationship to the inherent meanings to achieve intellectual

treatments linked to the content and its external semiotics. The artist attempts to transform these sensual abilities into cognitive abilities of intellectual and spiritually meanings as a realistic and external vision that the artist wants to depict. The sum of the elements and values in the typical construction of the painting are motion associated sometimes with fantasy. Therefore, they refer to the fictional reduction represented by the form of woman in the artworks of Fawzia, who tries to raise multiple aesthetics in the spectator self in order to influence his perceptions where the combination of sensory expression with the idea of altering the basic appearance of the painting and the decorative structure in the elements of the painting for the overall expression in the model of the portrait of a girl with the an animal, for example. It is not just a movable image, but a set of meanings and expressions prevailing in the content and what they may refer to the events and to highlight the social, political and religious values which carry semiotic values in the painting, especially in her overall painting. Rambo said in his letter to Picasso: "We will liberate painting from its old habit. The material world will become a mere medium to inspire aesthetic expressions. Things will not be reformulated but will express feelings through lines, colors and designs derived from the outside world." (8, p. 264). The artist tries to depict the customs and traditions of Saudi society in certain regions and to show the details of the clothes with their different decorations and several colors in both the plastic vocabularies and in the background of the painting. She invest in the portrait plastic messages to confirm the structure without any imaginary idea that exists sometimes in some paintings. The works of Fawzia show a kind of marginalization with simplicity in performance and identification of the element in the initial stages of painting and the transfer of expression with high sense, which is reflected in her influenced by Western schools where one of her artworks has image of Mona Lisa in the background. She is interested also in using geometric areas and distributes them well through depicting women's topics related to social issues such as marriage, sewing craft and women from the southern region as well as her preserving the decorations in her clothes, especially with the traditions of marriage in the Holy Makkah. AlRassis mentions about Fouzia's saying: "In my various artistic works, I always keen on focusing on the revival of the ancient folklore heritage... and bearing the suffering when drawing up the manifestations of original Arab customs and traditions." (19, p. 246). "In a brief general

description of Fouzia's works, I find that she combines social realism in heritage and family themes with impressionism in some of its manifestations, such as light distribution, color shadows and ignoring small details. In this artistic mix, there are other works where small objects and other details are clearly present, especially in women's decorative nature themes. " (19, p. 247).

An artistic analysis of the research sample of the artist Badria al-Nasser □ (second generation):

Despite the attitude of this artist towards the vision of a different vision than the previous one, her plastic elements are characterized by spontaneous instinct to indicate the universality of the artwork through her emotions and far away from the Academy in a manner that reflects her intellectual awareness derived from the artist feelings, especially she includes in her paintings some element such as the bird that generates feeling in the viewer from our hand and with a modern style on the other hand. Thus, she gives us an intellectual dimension of the painting semiotics with its distinctive colors by brush strokes which are harmonious and consistent with the artwork itself in which its plastic elements are based on the summary in an expressive dimension that includes memories flowing spontaneously towards the recipient to express the feelings Women as a plastic vocabulary. The plastic elements are objective connotations to read the internal content semiotics of the plastic vocabulary in terms of their meanings inherent in parts of her vocabulary, which comes as a visual message that can be read clearly by the spectator.

Teacher of art education, has holdings in governmental and private bodies, the first internal participation in 1998, the first external participation in 1999 and she won many awards.

The implied meanings in her artworks contain an expressive message so as to depart from the selective form of the visible world imposed by the drawing of the various elements, to express the self-vision of the artist, which can be traced back to the imaginative environment and the store of memory away from the realism which is reflected in the works of the surrealists. The artist Badriya Al Nasir expresses her vocabulary with the brush strokes in a woman expressive way while the representative dimension of the painting comes with an optical approach that describes the composition of the painting in a different artistic scene through the features of the natural and geometrical elements. They incite in ourselves a range of emotions by formulating the plastic vocabulary aesthetically that may be repeated

sometimes and can be perceived with a range of cognitive sensations in a harmonious manner linked to the artist's personality and her social environment to highlight the semiotics of the external content as the signifier and signified as well as the dominant trends of the events. She tries also to highlight the social values of women that are related to their importance in ancient civilizations such as Demeter in Greek, Isis in Pharaonic, Venus in Roman and Ishtar in Babylonian. Woman has been able to impose herself in the modernist thought through the exchange of arts literature. Badriya is keen to form her vocabulary in a successful attempt to express inner feelings to induce the spectator to capture these vocabulary and understand smoothly its artistic and symbolic dimensions. It is clear that her dealing with the heritage is almost spontaneous with a modern vision. Most themes of her artworks are based on women and heritage in a symbolic way. She also combines the depiction of women with that of heritage buildings. She depicts the woman wearing veil on her falling hair as a beautiful feature of women. In addition, she paints elements from the environment such as pегion and horse by her fluenced symbolically by the environment itself. In terms of form, her plastic vocabulary is characterized by simplification to the extent of marginalization and free of details with a distortion in some forms to achieve a state of symbolic expression of these plastic vocabulary with their plastic colors and strong lines through the contrast between light and shade sometimes and use of harmonious tonal colors in grades that suggest the nature and its inspiration with an emphasis on the lines and the emergence of women in a state of calm and tranquility. "Her paintings seem since the eighties to have a critical social look dealing with the relationship between women and men during the past and present ... In most of her work looking within the meaning of pre-exercise and a degree of spontaneity, which is formed with the relationship of its elements and human vocabulary ... And she seeks in her most artworks meaning and spontaneity before working in order to form relationships among its human vocabulary and elements. She combines poem with painting to indicate their meanings and symbols and make their connotations expressive and direct. The artist deals in her work with explicit coloring and resorts to the warm colors to express the situation in her painting ... It is an instinctive choice and is an expression of the state of the artist and her concern ... In her work, there is a romantic tendency "(20, p. 217). This is

consistent with Wagner who points out that "the multiple tools of any art work may be coordinated in a way that drives the internal elements, the external manifestations as well as the conveying mediums to combine together. The art has a compositional effect which is a fundamental principle in the artwork because the associative juxtaposition gives us an integrated feeling whether in terms of form or function" (21, p. 120). In the view of AlKanani: "when building a painting and under a particular installation, the plastic values move from bold movements to total movements to build their own relationships according to the logic of installation" (21, p. 120). This is what is found in this artist in her creating the relationships among her plastic vocabulary.

An artistic analysis of the research sample of the artist Taghreed Baqshi (third generation):

Intellectual aesthetic applications of this artist may find their approaches in binary expression and meaning to convey the idea and build its own intellectual structure. The artistic formation a, that consists of a number of females in the visual communication between the artist and the viewer through the semiotic of plastic vocabulary in the painting with its symbolic significance, repetition and clarification of the internal content of the characters as well as its inherent meanings, is an expressive state of concept intended for women. The experimental hypotheses of the artist turn to analyze the painting with a high abstract vision based on the aesthetic of connecting the reality with through the lines and spaces and tones to achieve an image linking her true perceptions with her own vision, the so-called "phenomenological reduction", which is often subject to optical vision that are repeated in the paintings of women that express their objective through the movements of hands, the direction of expressive faces, the acquisition of the emotional side and formulating with plastic media such as lines and spaces of color to dazzle the spectator. The dynamic lines play an important role in the formulation of the elements and their vocabulary through the group of women all over the painting. It is a deliberate style by experimenting with the classification of physical movements in the sitting position with the presence of a cat which invites the viewers to look for lines and gradations for artistic expression drift away the stereotype with intellectual structural style in by the repetition of image of the woman in color spaces in order to attract the viewers towards combining his internal experience with external reality, especially the aesthetic vision stems mainly from the idea of expression of the artist herself. Although the viewer of the

vocabulary knows they are not realistic, but a fictional image emanating from the artist, she is able to be characterized by it and communicates artistically with the viewer. The process of integrating the real image of woman with her imaginary image is the artist's objective here as a signifier and signified, which stems from her emotional awareness with the aim of avoiding reality and its vocabulary whether in its singular or group formations. She depicts them through the effects of light, shade and color touches according to the organization of lines and spaces where the artist aims to control the visual forms in a reductive vision and a simple simulation.

Results of the Analytical Study for Women Semiotics Applications in Saudi Painting:

- 1 Multiple techniques appear in a variety of ways, which made them a set of indications of imaginative vision and the coherence among the parts of the composition.
- 2 There is a set of color relations inside the formation space with their visual inspirations, which depends on the regulation of kinetic elements as a semiotic vision and which is compatible with the kinetic sense generated by the harmonious color group.
- 3 The female artists in the analysis sample are concerned with showing the movement based on the color contrast by placing some elements in the foreground of the painting with the use of color contrast which represent the spectator's points of attraction.
- 4 These artists use color relationships versus a basic element to depict the woman by exploiting the contradiction in the artworks and processing colors in multiple ways to achieve a type of bonding, depth and movement as its product and reductive regularly to show sometimes a type of illusion movement.
- 5 The gradual transition in the semiotic reading of woman as a plastic vocabulary aims to achieve a sense of continuity of the painting elements and its dialogue with the spectator, especially when multiple repetitions are with different styles of these artists.
- 6 These artists invest the principles of sovereignty of the women to give a multi-sense to the viewer with an imaginative vision and a real vision to achieve the principle of sovereignty in the painting.
- 7 The artists have achieved a kind of transparency, overlapping, contact and artistic relationships diversity to generate an implicit sense of a multi-faceted aesthetic vision by presenting some of them to the look of the spectator, especially when the creative process is

associated with the immediate emotion of both the artist and the spectator alike.

- 8 The semantic analysis of the painting content is based on qualitative rather than quantitative analysis.

8. The Results of the Research:

• Semiotic analysis is highly influenced by the personality of the analyst according to his or her own vision to enhance creativity so that it is not subject to certain constraints.

- Semiotic analysis focuses on two aspects: linking the artwork to reality, symbol and significance.
- It is important to read the painting in critical analytical semiotic way through the preliminary reading of colors and elements as it holds the keys of the critical comparative approach and thus to show the reality and to express its vocabulary.
- The semiotic reading of the works of art is an attempt to explore the inside in aim of extracting the relations among the plastic elements in order to reveal the symbols and meanings as a signifier and signified to generate a kind of communication between the spectator and the artist.
- The artwork in semiotic reading may refer to syntactic and semantic units related to a previous cultural model that exists in the memory of the viewer cultural knowledge as a signifier and signified according to its aesthetic character.
- The artwork is characterized by ambiguity and may carry many meanings through his message, which conveys to the spectator, in contrary to that the message in the field of literature to achieve communication.
- The painting may be considered a signal as a tool to transfer hints and indications so as to be a key function and to decipher codes and diagnose the symbols and indications of the artistic message intended by the artist.
- Among the levels of semiotic reading is the visual communication in the paintings, where all of it rely on one point that is the visual perception, which may sometimes be imaginative.
- The depiction of women shows her representation of characters with their features without focusing on what this character has done in the artwork that she represents in the community.
- The external shape semiotics of the image of women in the Saudi painting is not intended to describe these features, but they can be drawn from the meanings and derived from implicit

meanings in which the artist wants to attract the viewer and send the basic message, which helps to read semiotically the painting.

- The artwork is an iconic text determined by a set of symbols and semantics as descriptive elements and thus recognition. It is necessary here to search for methods to assist in reading the painting and analyze it Semiotically as it is a creative work to enhance the connection between the artist and the spectator.
- The task of semiotics is to seek for communication methods in order to influence the spectator.
- Image semiotics have four basic stages as follows:
 - The establishing phase of de Saussure and Pierce, which divides the sign into three parts (symbol, signal, icon).
 - The plastic art phase focuses on analyzing the meanings of the visual plastic vocabulary in the painting.
 - The classification phase distinguishes the visual image.
 - The textual phase depends on the classification of the visual image with the search for its semantics according to the semiotic vision and among their pioneers Roland Barth (8, p. 16).
- Reading the image is subject to two levels: the first level is to recognize the painting as an artistic structure subject to aesthetic format. The second is the semantic level, which depends on the production of the meaning and thus, the significance through the interaction of the viewer with the painting through its visual facts, which are combined with human semantic experiments that need to interpret the idea and derive the meaning.
- General characteristics of the female artists works in the research sample appear such as the focus on the social character of the painting, the lack of commitment to the Academy, the tendency to express with the details and tendency to marginalize the painted plastic vocabulary.

9. Recommendations:

1. It is preferable to study the semiotics of women paintings in the works of Saudi artists.
2. It is advisable to conducting a study to compare the semiotics among the works of artists in the regions of Saudi Arabia Kingdom.
3. It is important to study the semiotics between artists and female artists when depicting women.

4. It is necessary to include semiotics as a method of analyzing the artworks of art students in the visual arts department.

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