

# Expressive and mythological connotations of the legend of Lamia

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## Abstract

A major branch of classical mythology, Greek mythology is the body of myths originally told by the ancient Greeks, and a genre of Ancient Greek folklore. These stories concern the origin and nature of the world, the lives and activities of deities, heroes, mythological creatures, and the origins and significance of the ancient Greeks' own cult and ritual practices. Modern scholars study the myths to shed light on the religious and political institutions of ancient Greece, and to better understand the nature of myth-making itself.

**Keywords:** Expressionism, mythology, Lamia.

## INTRODUCTION

Ancient Greek myths revolve around the subject of twelve ancient Greek gods, as they live in a pantheon of gods on Mount Olympus, the highest mountain in Greece, and from their position, they rule aspects of human life. Greece imagined the Olympic gods in the form of humans like men and women, although from the gods' ability to transform themselves into animals and other things. The Greek gods in the myths. The following is an enumeration of the names of the twelve Greek gods about whom the legends are narrated: The god Zeus is a male god, symbolized by Jupiter, is the king of all gods and the greatest, and the father of many other gods, and he is the god of weather and law. The goddess Hera or Juno is a female deity, the goddess of women and marriage. The goddess Aphrodite is a female goddess, the goddess of beauty and love. The god Apollo a male deity of prophecy, music, poetry and knowledge, The god Ares is the god of war. The goddess Artemis or Diana, the goddess of hunting, animals and childbirth. The goddess Athena or Minerva, the goddess of wisdom and defense. The goddess Demeter or Ceres is the goddess of agriculture and grain.

The god Dionysus or Bacchus He is the god of wine, pleasure and celebration, The god Hephaestus or Vulcan, the god of fire, metalworking and sculpture. The god Hermes is the god of travel, hospitality, and commerce, and the personal messenger of Zeus. The god Poseidon is the god of the sea.

## Literature review

1. The myth is philosophical

The concept of myth was associated with hadiths and falsehoods, whether in its linguistic or idiomatic aspect. The myth was also associated with stories of superheroes and demigods, as well as the interpretation of many natural phenomena when science and scientific explanation were absent, such as naming the solar system with the Milky Way group resulted from the attack of the hoarse god on the goddess of fertility. She fled from him, and the ears of wheat flew from her hand, hence the name and other stories. The myth belongs to the forms of ancient civilization and goes back to a previous stage of science and philosophy, as it explains, with the logic of the primitive

mind, the phenomena of the universe, nature and man. The ability to translate the feelings of the past and the present in one mood, and that the symbol in the world of myth is like a philosophical perceiver that reveals the movement of conflict that is imprinted in things and transforms it into a living substance that cannot be grasped in a scientific, empirical way (1). In its linguistic root, the legend carries many meanings, and it is taken from the subject (line), and the line is the row in the book, trees, palm trees, and the like. Myths are stories about the gods, and their origins were probably attempts to explain natural phenomena and events that were not at that time capable of explanation and analysis (such as death, life, and acts of fate) (2). 3). Myth is known to the Greeks as "mythology," and that word is divided into two syllables: "myth," meaning: myth, hadith, or legend, and "logia," meaning: a statement or saying. Which the Greek community was unable to explain at that time, in other words, the Greek myth is a group of stories that have appeared since the Mycenaean era, which contain many powerful mythical characters and heroes and multiple gods that help humans and so on, and since the Greeks believed in multiple gods helped that A lot on the emergence and spread of the myth at that time (6). Myths are a collection of myths and legends from a particular region and culture. Some examples are Greek mythology, Roman mythology, Norse mythology, Celtic mythology and Chinese mythology. Many cultures have creation myths, which explain how the world came to be. These stories are interesting to read and compare (4), In the sense that readers and researchers have differed about the definition of myth, a likely and adequate definition. Therefore, specialists in the study of mythological thought went to consider the myth real if it is understood in its society, but it turns into an unreal story if it comes out of its society, era and time. In the field, Firas Al-Sawah says: (The myth is a story It is sacred in which the people of the culture that produced it believe in the sincerity of its novels, and they see in its content a message directed to humankind (5). Therefore, according to the terminological concept, the myth is a sacred tale that narrates an event that took place

in the first time and it tells how a certain truth came to the universe, whether it is related to the absolute truth such as the reality of the universe or A partial truth related to the creation of a specific thing and how it began? Based on the foregoing, the relationship between myth, religious rituals and folk tales is deep and rooted in the depths of human history, because the primitive man is likely that everything that afflicts him in his life of security, stability and happiness that he experiences is due to the presence of a benevolent god, and that Everything that befalls him of evil and sadness is due to the wrath of the gods on him for some reason, so the myth is the verbal part accompanying the rituals because it expresses an idea or belief and is based on It takes the form of a traditional story or tale full of paranormalities and marvels and transmitted from one generation to another by oral narration (6). Myths, legends and folk tales are difficult to categorize and often overlap with each other, says Esther Lombardi, "Fairy tales, myths, legends and folklore are terms that may seem It means the same thing: fairy tales, fables, legends and folk tales are types of stories that were originally passed down orally, but are now found in writing. They differ in their subject matter, from explaining the natural world and offering life lessons, to exaggerated events and people rooted in history. These stories, told and cherished for countless generations, unleashed our imaginations. While it is true that the terms may refer to biblical texts linked at their most basic level as stories, each of them presents a unique experience for the reader (7). It is possible through the visual discourse to express what these professionals tell about a collective experience, even if its narration and persona are one individual (hero), and this shared and shared experience bears emotions and sentiments, allowing for empathy to be achieved when it is consumed. And that this sympathy is the basis and condition for identification with basic people in particular. These characters awaken - and then reveal their ability to influence and attract identification with them - the unconscious hidden in the spectator's popular imagination (8). This is done for these personalities through their exemplary stereotyping, which is manifested in

external appearances, behaviors, sharing, facial features, emotional emotions, and automatic and unthinking reactions, which are related to situations that have been previously tested by everyone in one way or another. The American philosopher and historian Jhon Fiske, who was greatly influenced by the theory of the natural myth of Max Muller, as well as by the discovery of the Indo-European language and culture in the nineteenth century in his book (*Myths and Myth Makers*), sees it as a primitive explanation of a natural phenomenon, and after comparing the tale of Robin Hood, with similar Indo-European tales, it is likely that the mythical tale originally descended from the myth of the sun, in which the light inevitably triumphs over the forces of darkness (9). As for Richard Caldwell, in his book (*The Origin of the Gods*), he describes the Greek myth It is a traditional story about gods or heroes that embodies ideas about the subconscious and is usually linked to a specific ritual or ritual. It is likely, from his point of view, that this traditional story meets the various human needs, especially the aesthetic and emotional ones. As for the anthropologist Claude Lévi-Straits, he believes that myths provide an understanding of the myths. The basic principles of cultural relations through linguistic antonyms, where Lévi-Straits raises a question about the interpretation of the myth about the reason why all the myths of culture Different models around the world look the same even though they don't adhere to the rules of accuracy? And why is there a striking similarity between so many myths in widely separated cultures? He answers this question by focusing on the structure of myths rather than their content, as he believes that myth is in fact a language and that is why it must be said in order to exist, as it is a language that consists of words and expressions.

In other words, the myths consist of the following elements:

First: because it consists of units that meet each other according to certain rules.

Second: that these units form the relationships with each other and depend on a subtle

contradiction between them that supports the structural rules of the myth (10).

The English classics scholar Sir Cecil Maurice Bowra knows it in his book (*The Greek Experience*) that it is a story that does not aim to give pleasure to itself, but rather its goal is to simplify the complexities that prehistoric man suffers from, as his mind is not yet ready to realize it before rising to a level General Concepts People's thinking takes individual pictorial images, and if they are to arrive at a convention for something confusing or unfamiliar, they will have to take this thing in the orbit of figurative objects or prepare it to deal with them. And if they are facing a world in which most things happen without a known reason, they need the myth to explain it, and that this interpretation must fit their own field of experience to be an emotional rather than irrational interpretation (11). Freud rejects the specification that "Young" said and believes that the myth It is the product of pent-up emotions in the unconscious, but this unconscious is an individual unconscious and not, as Jung said, a collective unconscious (myth is the product of the unconscious in humans). Its a legend. In the light of these definitions, we can be a procedural definition of the myth, as it is one of the basic ideas of the inner stronghold of humanity, and man relied on it as an integral part of the structure of peoples, as it performed a cognitive function for all peoples. The myth is a discourse that reflects a civilization's vision of a component, including God, the world and man, and the myth is the opening of man's awareness of the world. And the myth is Hegelian: It is the first manifestation of a stronghold in the eastern world of knowledge within the social conditions political and religious (12).

2. Representations of expressive and legendary connotations in the legend of Lamia

(Lamia):

Lamellae Lamia: she idol highlights Menu legends Greek Where I tied with deities Other not that greeks describe them by idol the the origin Libyan, Where she The queen. and according that so Lamaism she goddess snakes

and symbolizes to her face a woman tail a snake, so make it greeks daughter for Paul but it stand out also as a daughter Poseidon the god that make it Herodotus Libyan the origin And they made Skyla daughter her, and show Sometimes as a woman beautiful seduce the guys then feed on their lives and blood Menu their hearts. It is represented by between the animals real, includes Topsell Lamia legendary according to for legends Greek; Loved planet Buyer Lamia, but Juno in condition Menu Jealous distorted it and take her children. And because of this madness, I killed Lamia and ate All Baby Could you that. He appears engraving beast in parts wallpaper Such as goats, and legs anterior Such as The bear, and parts upper a woman and body miniature Such as Dragon (13) Worthy mentioning to the it's a When they see a man, they they open their chests, With its beauty, tempt them to come to the Conference, And so on, they put them inside confine them, And they kill them. I have inform About views different for like this the monster or What like, But he Allow not Presence Such as this creature or it's a may be is being beast compound Menu the monster Or fish, it is worth mentioning that her name he is feminine moss and he king Listrigones was think They are (Lamic and Lamos) Kana children Poseidon and they worship goddess but no think that it achieved widespread wide, her story Like category demons malicious in Heritage Celtic the Germanic, and names geography in tales present in Greece and Asia small, and shows that it worship Came to the Greece Menu Asia Minor Across Thrace. Troy the legend that Lamaism she was queen Libya beautiful has He fell Zeus in her love and endowed it Zeus Ability on Directed by her eyes according to her will, not that Hira raided forbidding I hated on her I killed her children, And yet that I killed Hira children Lamaism did this is Last Menu Door revenge to kill sons others, Than make forbidding symbol (14). to horror, so she was mothers Greek hide their children out has flat her way Toward existing demons in legends roman show Lamaism in a job in her name for john Keats as well Wrote about her Goethe in bride Corinth (13). in time What, Before brood jinn Get out nymph and the satyr Menu Woods booming, Before corona Orient

for the king Oberon, mace, cloak, a lock surrounded with gem dewy frightened Dryads and Phones Menu promoter green, and brakes, and promoter green, Hermes fond Always empty left his throne golden, determined on Stealing Amorous: from to rise Olympus to steal the light, on this the side Menu Zipper hollow, to escape Menu sight Menu summoner the great, retreat in Jungle on beaches Island Crete. for a place What in That The island Holy Residence nymph, kneel for her All satyr with hoofs; pour Triton the weak when his feet white pearls, while they were on Earth withered And they loved. quickly Menu springs Where she was take a shower, and loyal That spaces Where may be chasing her in time What, and she was Gifts rich scattered, not known for any Musa, on though Menu that coffin Fancy It was open to choose, Uh, Hey for him Menu Scientist Menu the love It was when her feet ! thus thought Hermes and heat Celestial burnt Menu his heels winged to the Which Menu his ear, this Menu whiteness as such lily net, red cheeks in Center hair golden on appearance Roses, He fell in Wrinkle Poetry jealous Around his shoulders. Menu the valley to the the valley, and from the wood to the the wood, Flew, breathes on The flowers his passion the new, and hurt Many River on his head, to find the place that prepared in it this is nymph cute her bed secret without benefit; may be no there is nymph sweet in Which place, And so on rest, on Earth the lonely, pensive and full jealous painful Menu the gods wooden, even the trees itself. and legend lamia in its essence Neighborhood and humane and worth semantic, help on formation sense social and historical, and pay to take Situations towards the problems Social (15).

(Hera):

goddess Hira wife Zeus, protector marriage and watchful on sanctity and durability relations matrimonial (16), has know her the Romans Basim Yuno Which sister Zeus and his wife legitimacy And she was goddess competent affairs Women and the garrison for couples and for the family and to side her temple in Olympia I worshiped in city Argus in spartan as well Island samos Near Menu Beach Asia Minor (2). And yet get over Zeus on

Kronos and tossed the last one Hira and her brothers and her sisters Menu his guts baptized Rhea 's mother \_ \_ Hira on transported to the Parties Earth when Oceania blemish, so i stayed up Thetes (Thetls) on her upbringing (3). and according That Vision Lost she lived Hira a period long Away About Olympic in calm and rest has saw her spurt thunder Zeus I love her and kidnapped her Menu thetes, and revived goddess wedding Luxurious for Zeus and Hera. And she did Iris is a goddess \_ discord and discord dress her up clothes luxury you shined beautifully majestic between goddess Olympic Which Sitting on throne golden to the side Zeus, was all goddess they present gifts to the ruler Hera, As for goddess Earth gaia Lost sprouted Menu joveha Tree An apple amazing self fruits golden gift for hira Which that All What in nature It was glorify Hira and Zeus (4).

### 3. conflict between Hira Walamia:

Hira she goddess marriage and family in legends greek Which daughter giants Kronos and ria she is considered as wife Zeus legitimacy king Olympus So considered as she Moreover queen Olympus Which one Menu sons that It was completed swallow it on hand her dad Kronos because of prophecy that She said that he Will Dies on hand one his children But Zeus managed Menu survival Menu this is the incident And he could that Make Drink distance What drink it Kronos spew his children Whose did swallowing them (16). And she was Hira known beautifully she is Prepare The most beautiful a woman in Universe So He decided Zeus marriage forbidding But she was on Science knowledgeable with adventures women for Zeus So refused marriage hilarious but insist on Request marriage forbidding and did trick and make Himself a bird cuckoo and gone to her and Hira I pity on the bird she arose by hugging him to warm it But distance that hugged him did Zeus returns Himself to the his body natural So I felt Hira embarrassed I had to to the Acceptance marriage from me and produce About marriage children legit they aris god the war and gift goddess Young Wires goddess dispute And the competition and the fia goddess childbearing Wanyu goddess fighting. and Hira she was jealous very on Zeus

because of his relationships women the many that It was owns it and sons the others legit Whose own them Zeus and for this she was be for them the ball severe. has beget Zeus Athens goddess wisdom Menu not Hira has I felt jealous So she decided that give birth Son without Zeus I gave birth Hephaestus God blacksmiths And because of ugliness its shape did toss Menu mountain Olympus and when grow up Hephaestus He decided that revenge Menu his mother Hira on I did So did make throne magic made Menu gold to tempt Hira I sat down on him I hung up with it and why Could you that moving hilarious Therefore God wine Dionysus and gave drink Hephatastus And when screwed Request hilarious that release Hira and did edit it and give Zeus my aphrodisiac goddess beauty for him. Or lamia was goddess the horror when amazigh Which daughter below king Libya a land amazigh has received a story lamia in Sources many And the most famous book Herodotus and poems Poet English john Keats so Troy the legend that God the greeks Zeus He fell in her love Menu intensity beauty blew up forbidding Hira wife Zeus I killed all children lamia I entered lamia in condition Menu madness and sadness and ran away to the cave and why Could you sleep Then she was her eyes open on Always Menu intensity her sadness on her children so give it Zeus Ability on Remove her eyes according to she wanted it until able Menu sleep has I grew up idea take with revenge when lamia I turned the Queen the beautiful to the evil I became snatch children and kill them in silence Than spread the horror I have the greeks And they were afraid on their children so shoot on her nickname goddess the horror and imagine it People ugliest Forms, it must be made clear that the story that the legend tells consists of knowledge of a mystical model, not only because it is secret and is taught during the journey, but because this knowledge is accompanied by religious magic power, and that knowing the origin of something animal or plant is equal to gaining a magical ability on it thanks to which we can We control it and multiply it and create it again by will, as the Kuna Indians believe that the lucky hunter is the one who knows the origin of the prey. Knows the origin of fire and snakes (17). The

description of myths as falsehoods is not compatible with the nature of their owners and creators who did not want falsehood, then they represent an intellectual stage in the life of mankind, a stage in which man expresses his relationship with the world, and his interpretation of what we can define the meaning of: This is what James Frazier said when he said documents about human thinking, which is still in a state), namely, mythology as the philosophy of primitive man embryo (18). Imagination prevails, and the forces of nature highlight Arabic terms in language and literature.” This is what Dr. Anas (in pictures of living beings with excellent personality, and on which popular literature is based, Daoud and Jabour Abdel Nour, who view myth as a mixture of reality with imagination and increase The narrators in it with the passage of time, so it becomes rich in fantasies, events and knots) (19). The vitality of stories and sensory images, and all of this is supplemented by ritual acts with meaning and performance. He changed the story or the use of the diagnosis as a form. Rather, what distinguishes it more than that is that the legend lives or dies, not true or false. Man cannot refute the myth ; The reason for this is that he treats it as being based on refutation, and a person should not try to refute it as a myth, but as a hypothesis or history. For example, a person cannot refute the existence or non-existence of the myth of Ra or Osiris, but it proves or denies the historical events that revolve around this myth, did they actually happen? Whether or not it occurred (20). According to these views, it becomes clear to us that a third opinion is formed that gives a comprehensive definition of the legend of Lamia, which is close to reality, because it is that story that talks about the life of the gods or the semi-family, and it has a depth that distinguishes it from its predecessors and the pattern of choosing characters and natural phenomena that are meant to be explained, as it stems from a developed thought and mentality She did not explain the subject by imagination because it is subject to a law whose cause is absolute (21). It also explains it and the reason for choosing the symbol in it to express an absolute truth, and therefore its subject is complex and not random. It is a political, social

and cultural system because the mythical symbols (animals, plants, characters) in their interactions with each other show the extent of their dealing with the assets of his time and his response to disasters. There are those who believe that the legend of the Lamia is a tale with a literary formulation and wondrous extraordinary events that were transmitted orally, generation after generation, and express a collective memory that serves the history of peoples, and on the other hand, it is linked to human existence and its argument with itself and its surroundings, the emergence of the universe and immortality, and it is linked to the gods and half-beings. There are several types between a ritual myth and a myth of formation, explanation and symbolism, and the folk tale differs from it in that it discusses popular issues in the spoken language and its issues from daily life and its outskirts are human figures and from the jinn (22). And the details of that myth related to the Greek gods we see complete and concentrated in one go or almost, either in the Iliad, the first wonderful epic known to the history of human literature, and in a second epic that surpasses the first in splendor, which is the Odyssey, and is attributed, like the first, to a great blind poet who is the most famous or one of the most famous poets Humanity, Homer, and Herodotus, the father of history, said about him: “He and Hesitus were the founders of true theology among the ancients (23). Therefore, the myth is an authentic symbolic form. It is one of the forms of human civilization, and for this reason it was a symbolic template in which the thoughts of mankind have been erected since before philosophy and before science. With the aspects of nature dominated by mystery, he started using myths to explain his problems facing him (24). Legend, symbol and myth are closely intertwined terms that are difficult to distinguish between them. The author as well as the fable, both of them are the creativity of the group, and both are subject to addition and modification, and both of them express man’s vision of the universe, society, nature, time and gods, or his vision of some of these things from a particular angle (25). The use of the symbol is as old as man, and the ancient Egyptian was the first to resort to using the symbol. Symbols, as

he embodied his thought by symbol and expressed by legend, so was the language of the beginning, and the myth and what he created of symbolic vocabulary for it were only attempts by E to understand and adapt nature and its surrounding phenomena, for it with all its images and symbols, it must carry a deep philosophical content (26) and many myths include examples or global themes, symbols or symbolic patterns, ideas, patterns of thinking and images that resonate among people on a collective and global level. Some of the most widely used examples include: the dying god, as mentioned earlier, the trickster, the scapegoat, the lost lover, the lustful woman, the miss in her plight, the rogue, the mentor/wise man, the warrior, the great mother, the strong father/lord, and even elements within the story such as the great flood and the end of the story. The world, the birth of the Virgin, the resurrection, and even intercourse. The examples aim at the ways of the subconscious mind and the soul more than moving the conscious mind or thought (27). Unknown people who lived at the dawn of the distant past, and in a specific society, passed on orally from one generation to the next, and were subjected to modification and change during its long journey through the centuries until its final form settled in Her society did not know writing and blogging, and therefore it was considered an expression of collective memory (28). The myth was one of the mainstays of religion and part of the human self, and this belief was reflected in the thought of Joseph Campbell, who considered that myth gives people an opportunity to understand their private lives, and it goes beyond Just some of the old attempts at storytelling, so myths were "heroic fables" as once described by the classicist Robert Graves who wrote a number of books on myth and religion. Clearly, myth and even religious allegories, proverbs, myths and stories tell us about the experiences and journeys of heroes and heroines. And the gods and goddesses, although their common themes indicate that behind these bright tales to challenge obstacles and confront obstacles lie some real and realistic details of living life, and myths and legends contain a grain of truth that we may not understand except with a spiritual

interpretation, far from reason and thought (29).

#### 4. Reflections of Fine Art Wen in the legend of Lamia

For the artist, the world of myths is like magic that sharpens his imagination and transports him to worlds where he takes him like children away from reality. This art first flourished in the Victorian era and in Britain in particular, and was associated with literature, theater and the romantic movement. The Industrial Revolution also contributed to the flourishing of this art and the rapid transformation of traditions and the development of science and technology, which led to a large segment of people feeling anxious and confused, prompting them to cling to the worlds of myths, whether in literature or visual arts to escape the burdens of life, in which they found as in all ages and times. A space of calm and comfort that imagination gives. And that Greek society had countless rich and complex myths, and this complexity appears in that not everything in mythology is related to religion, and it is not possible to name a myth on all its topics in the special sense of this word, besides the myths spread in Greek mythology with complex content, Expanding, there are also legends of the flood, and there, (Troy) historical legends such as the legends of the Trojan War, famous tales, anecdotal art themes, and other literary ones. Hence, the Greek myths, like other legends of other peoples, are difficult to determine a date for their appearance, but from a mental point of view, most likely Its origin can be attributed to the urgent need to explain some mysterious phenomena and secrets that the Greek society was unable to explain (30). Ancient myths are repositories of primitive motives that reveal and illuminate the collective subconscious of man. Zico's theory emphasizes the linguistic aspect of myth, as it says: (The myth was a poetic language, the only language that man was capable of in his primitive stage of development, and it is nonetheless And all of that has an intrinsic language that has its own structural principle and its own logic." (31). The Lamia myth is one of the myths through which life has been explained and in which man has satisfied his

desire for truth and who supports understanding the universe and its phenomena, based on a world of imagination and superstition, in which he reveals his internal impulses through his behavior dealing with religion instinctively, fear of the unknown fate and daily anxiety lived (3 2). Also, the artwork in the legend of Lamia is a fiction through which the “maker” expresses an idea, or leaks through it to the other a feeling, or announces a position, and the artist may go further by telling a story through his artwork, this story combines all The foregoing is in its body, and here lies the power of visual discourse. The myths of the ancient world represent one of the deepest achievements of the human spirit, which is the inspiring creation of talented and healthy poetic imaginative minds that have not been corrupted by the current of scientific examination nor the analytical mindset, which in the eyes of some did not exceed that of being Fairy tales developed in order to explain the nature of the universe, the destiny of man, the origins of customs, beliefs, and actions carried out in their days, as well as the names of holy places and prominent individuals (3 (3)). Accordingly, the Greek legend of Lamia says (in the beginning the blindness was an unfathomable abyss, raging like the sea, darkness, barren and lonely), then she continues her words and these phrases by the poet Milton, expressing what the Greeks believed in the basis of things and their beginnings because before the gods appeared there was only blindness that Formless, it embraces a thick darkness under it, where everything was black, empty, silent without end. Thus, from darkness and death, Lamia was born, who is love, and with his birth, order and beauty began to overwhelm blindness and chaos, which then paved the way for the creation of contradictions in this life (3 4).. As art is a symbolic form of knowledge, it carries a living expression, and the symbol and myth are associated with belief, and they are also associated with art because artistic activity is the expression of a desire, and this desire did not find its fulfillment in the real world, so I turned to the world of imagination and symbol, which can be seen in what they left us To remain a witness to his ability to create symbols, to live through them in all his daily

activities., We see that the character of Lamia has been multiplied in its formation by artists, sometimes we see the beautiful woman with piercing charms, and sometimes we see her a mermaid, and at other times we see her the evil witch, and the snake is her companion in all the paintings. Which reconsidered that these ideas that were generated by the artists were taken from those events and the legends that included them as part of history after archaeological research provided the meeting point between history and myths, a search through them on the life and culture of peoples and the individual within them, especially during the period during which the study of man flourished. Anthropology and the emergence of historical studies within the humanities, which aimed to reconstruct a general history of man and society from the beginning. and social systems The multiplicity of societies and the difference of civilizations was the main motive and reason behind this type of studies (35). The researcher believes: that mythical thought would not have turned into real art if it was not related to their practical life, as the legend of the Lamia By adding mental relations between similar rituals and dealing with these facts as existing facts in reality, hence the beliefs that were based on the idea of the ability to achieve what is difficult to achieve by creating a mental example of this ability and images, To collect these mythical ideas and turn them into visual images.

Search indicators:

1- the legend phenomenon I kept communities, in which that the one forbidding grow and forked to move Menu civilization to the civilization other, Available on Denominator subscriber Collecting between her features and its characteristics and its dimensions legendary, and meanings its symbols.

2 - The legend did with an explanation Happenings Universe Lost I fought Superstition Science I care with particles life. and most important What grounded on him the legend in her control on minds Humans he is principle Vitality nature And the interpretation antenna for events; Where grants the ancients characteristic life for solids Such as Nile when



Pharaohs and about it Will and ability And they explained happening The things for their ends the sun Shine in order to enlighten for them Earth and the stars you are and in order to give them in The Road and rain goes down in order to Tells their cultivation and maybe Believes some that the moon He appears in order to reminds him with his girlfriend or that the cloud Is raining in order to similarity tears his parting

3- I creativity artistic in Recruit the legend Restores Discovery Self for the artist Greek inside stock Heritage civilized humanitarian, so unite see it with time and the place in genius affected symbolic and legendary, imagine far About Perceptions the scientist sense j, and case Menu communication social, so that relevance between the legend and history Link strong have to necessity Benefit Menu Subject legendary as a source for creativity, the legend to express Aesthetic And my technician About Activities human.

4- The semantics and goals and concepts that lie in legends inferred forbidding on that it she was a tool To spread the culture and science and discoveries that I helped on Building civilization The human paper in Ladder Development in Different domains, Which not like superstitions, but she Matter historical contain acquaintances The human the first and his knowledge and his beliefs, its purpose general he is maintain on spirit religiosity and goodness and the link strong The sky guiding The human Toward Value and virtues push it Toward Investigation Course on this is Earth, and transfer Sciences correct for him.

5- I Much Menu Personalities that she was spin around legends she Dignitaries the movement historical realistic Menu kings or rulers or People Menu the people It was for them Role in the movement societal and civilized So time.

6- That the legend Avatar she the legend that cross About idea religious or cosmic Such as legends that you talk About Code death Hero or About Code Birth Hero, the legend Avatar she That the legend that linked politely Mother It was completed employ it Menu Before creators in field literature.

7- That the legend Menu Where the shape a story her control principles narration stories y Menu plot knot and characters she is Characteristic what bear it tales Menu Biography and a text Stories y and characters play on stage life and spin its themes in issues certain may be be Similar for the story popularity that Featured by itself Element Narrative So Lost He went many in study the legend merge it with folklore as a group Tales represent culture by itself.

8 - to origin the legend to the that it a story sacred include Theme creation start existence describe events stunts accompanying for operation creation and the role that did with it Different goddess and creatures legendary in this is events, and characterized ably in Photography and asala in method and accuracy in wording, but that the side artistic and literary Nearly overwhelms where is on the side intellectual.

9- \_ legends and dignity and superstitions and all thought opposite to think rational Although Menu its significance historically on primitive thought Except that it remained online until in eras flourish Science standing on the mind and experimentation.

10 0- linked the legend connected closely politely and hair is achieved this link Menu During Properties that Make Menu the legend politeness in the sense general, or text blogger Provides for himself Properties Text literary, she is if she was form Menu shapes Activity intellectual, she is meet politely as a active intellectually Moreover, as such meet with him in that for both Function one, Which finding balance between The human and its surroundings.

11- Pose the legend Stage Vitality in Date thought and civilization humanity Which to reply an act mental automatic on Different questions that stirs her up existence humanitarian, as such that it reflection declamatory and think for a relationship The human Holy.

## Research method

The researcher adopted the historical approach in the stage of collecting information for the theoretical framework, the descriptive approach (survey study in the style of content analysis) and the methods of induction, conclusion and interpretive reading in analyzing the research sample, in addition to the researcher's findings in the indicators that the theoretical framework concluded in line with the objectives of the research, according to the following steps: -

The selected models shall be within the specified time period (11850 AD - 1950) 0

Determine Models within the objective limits represented by them. 0

Tracing the mechanism of operation of the legend in the sample, according to the idea, the subject, the form and content, the place and time, the artistic composition of the painting, and the means of organizing it in the artistic work.



Model No. (1(

Work name: The Birth of Venus

Artist Name: Alexandre Cabanel

Preview size: 130 \* 225 cm

Work type: Legendary painting

Production year: 1863

Material: oil color

Return: Musée d'Orsay, France

**General Description:** This painting represents a naked woman lying on the sea water with long hair cascading with the waves of the water as if she were sleeping, and above her fly five children with wings as if they were trying to protect her. Behind them was a clear sky ranging from dark blue to white.

**Analysis:** No artwork is devoid of the content idea intended to complete this work in order to reach the recipient in a readable and understandable image. It is a cultural heritage of the peoples.

As we note that the technique of drawing a woman in this form while she is lying on the crashing waves of the sea completely naked, she is inserted with any clothing spreading under her thick hair carrying brown color as if she made it a bed and the sea waves are a pillow for her here lies the value of the artwork for the artist when he wanted to make The main role of women is illustrative in this on the grounds that the basis of this life is the woman and her importance in building societies, using the legends of the ancients to imitate the woman, although she was lying directly under the sun, open air and salt water, but her body made it pure white and luminous as if she was a new born in this world. The agility and fluidity of her body made her the focus of attention and polarization of the recipient. The element of movement also played a key role in the permanence of the work, with a continuous dynamic. Raising her hand in this movement while covering her palm to the face made this painting raise questions for the recipient to know the extent of the beauty of this woman or what she hides behind her. of existential secrets (sadness, joy, beauty,... etc.). This made this woman occupy the element of sovereignty in the artwork, perhaps harmony and balance represent an active and clear role at the same time through the distribution of blocks in an orderly manner, and the rhythm came with the element of meditation And the lack of monotony in the repetition. The role of the perspective element, which was clear and evident in this painting, came by drawing the horizon line separating the air and the sea, and the details of the woman that fall in the magnitude of her lower part, which is close to

the line of the earth, away from her upper part, which is slightly smaller, due to their proximity to the horizon line. Also, the gradation in color from dark to light represents the depth with the reality of realism, in order for the artist to complete the balance of the painting, so he began to complete the legend by adding winged children (angels) according to the legends and heavenly or mythical books that said that angels are children They have passed away at an early age, and they are waving over this woman who was representing the goddess Venus, trying to protect her, and they are showing signs of happiness at her birth. The line element was hidden through the color gradient and the color occupied the painting in all its details through the distribution of blocks and shapes with their realistic colors. As for the shape, it was embodied in a consistent and realistic manner with a fantastical, mythical color from the ground, the aesthetic of the painting was in the elements of shadow and light, which made the shapes seem closer Much more beautiful than reality. As for the space and the background, it occupied all the space for the painting and did not leave any space, and the texture had a clear role during the translucent of the painting. Here, the idea and the subject were clear to the artist, who is the birth of the goddess Venus and surrounded by angels urging her everywhere while she is floating above the waves and covered with a clear sky. Here the text was open to the recipient to add their criticisms about this work and the same

Time carries an element of wonder and contemplation.



Model No. (2)

Work name: Phyllis and Demophon

Artist Name: Edward Bourne-Jones

Sample size: 938×475 cm

Work type: Legendary painting

Production year: 1870

Material: watercolor

Ownership: Birmingham Museum of Art, England

General Description:- A vertically painted painting in which a man and a woman embrace him from behind while he is completely naked and turns his head on the woman while he looks at her and stares into his eyes and the woman is naked. The upper part is covered from the bottom with a cloth or leaves of trees in a loose olive color and behind it is a tree of roses and the floor is green and the sky is clear white It carries a dye from the outside environment.

Analysis: The ingenuity and creativity of the artist (Edward) made this work an interesting and beautiful work that carries with it the element of legend in a descriptive manner taken from the Greek and Greek myths and their perpetuation of the gods who were human beings, but either they carry the bravery or be of the aristocracy (kings). The legend had such an inspiration and passion in the artist's psyche that he reached the point where he embodies the character of a man in this form while he is completely naked and all the charms of his body appear, occupying the element of sovereignty in the painting, and this character was different from a few artists who made women the element of sovereignty taken from ancient myths. He made the man life, but turning his head and looking in this particular way, which carry within them tenderness and gentleness towards this gentle being who is inherent to him and in whom lies the secret of existence through offspring and the increase in human numbers. This was present in ancient civilizations, including (Greek, Greek, Mesopotamia, Pharaonic) for their immortalization of the woman who is the majority of society to bear (birth - housework -

raising children. preparing food. men's participation in hunting and hunting.... etc.) in order to say Societies that represent a self-sufficient mini family, the movement in the painting was continuous as if the event was in the present moment, the love is clear by both parties by exchanging looks and acquiring the two bodies for each other and the embrace of the beautiful woman to the man in this form as if to derive his energy and strength from his lover who is his life partner in this The world is that wrapping the arms and the cloth that is an extension of the woman's jacket and wrapping it around the thighs of the man made the story bear the element of eternal love. The harmony in the work through the distribution of forms in this way was a prelude to balance in the painting. With a look of love and love for both parties, color played a major role through the sentences of the work. It is at the time of sunset or the true dawn before sunrise. The green meadows and the clear sky and their meeting embodied the element of perspective through the horizon line. The painting was limited to two forms (the woman and the man), but their position was in this form, occupying the element of sovereignty, making the work be complete and its text closed and empty. The addition of the artist's imagined idea made the legend as if it were telling the story of the eternal love between the gods with each other to produce interaction, love, creation and beauty in this life.



Model No. (3)

Work name: Lilith

Artist Name: John Collier

Sample size: 314×598 pixels

Work type: Legendary painting

Production year: 1887

Material: oil colors

Ownership: Atkinson Gallery of Art in Southport, England

General Description: A vertical oil-colored artwork, with a completely naked woman in the middle, a snake wrapped around her and tied from the ends of her legs to the neck. The background of the painting is a dark forest and dense trees.

Analysis: Perhaps the principle of legend began to expand in the artist's imagination to occupy most of the topics, no matter how imaginary or realistic, to reach the idea of polarizing the recipient between the past and the present. It penetrated the depths of this artist until he merges with all his feelings and artistic creations to produce such works that fall into the table of surreal art or beyond. Sovereignty in the painting while standing in this form, which adds to the recipient many questions, including (non-fear, meditation, harmony with nature, purity of soul, a gentle creature,... etc.) Which was embodied in this technique and fluidity, using the two elements of shadow and light to reach the reality of the work when viewed by the recipient. Perhaps one of the artist's goals was to embody the legend of Lamia and the meanings it carries in In this character, including making her a witch, making fun of other creatures, the most dangerous of which is the snake towards her, and her metaphysical powers towards the rest of the creatures, using the charms of her naked body. In the form of mixed colors, he made the woman of bright, pure white colors with many meanings. The painting bears a dark background in a dense forest and late at night. As for the shapes, they were limited to the woman's body and the snake wrapped around her. The elements of balance and harmony in this work were limited to this one character. She notes that the work is balanced and harmonious and gives a comfortable character to the recipient, that the movement continues

through the woman's dealings with the round snake around her, the movement of arms and the turning of the woman's face on the snake's face, that the perspective was clear and clear through the color gradients in the work, such works and ideas formed by the artist John Collier, through readings and readings of the legend of Lamia and some ancient legends, reached this ingenuity and creativity to form this beautiful painting.

## Results

The most important results of the search:

1. Signs appear expressive goals and mythical concepts The legend of Lamia is inferred Of which Through artistic and literary heritage that it she was a tool To spread the culture and science and discoveries that I helped on me Building civilization The human paper in Ladder Development in Different fields.

2. appeared the legend Avatar in The legend of Lamia and which via t About idea religious or cosmic Or an incident to be an example.

3. are associated with The legend of Lamia connected closely politely and hair and achieve this link Properties Make From the legend politeness in the sense general.

4. form the legend Stage Vitality in Date thought and civilization humanity Which to reply an act mental automatic on me Different questions that stirs her up existence Human, this is what appeared in the legend of Lamia.

5. Led Renaissance intellectual when the greeks to me Appearance of streams intellectual and philosophical have found in legends Even though Multiple deserve forethought And meditation, to be among the aspects of life associated with art, literature, tale and myth.

6. In the legend of Lamia, many features appeared to us that were absent from us, as he celebrated the art the talk with code, and careful the artist contemporary on me

Accommodation Type From relations Avatar that spin in space Draw as a shape and work technician.

7. keep evolving Happening had become field to eat legends make it Forum creations intellectual and mental for artists.

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