

The rhetorical dimension of the sanctity of the Hijab in ancient Iraqi art

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Hijab, Discourse,
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ABSTRACT

We all know for certain that the hijab plays a role in preserving the safety of society and its correct growth. Through this study, we tried to explain the concept of the hijab in its legitimate form, as in the first chapter, and openness through pictorial metaphors that embodied diverse rhetorical dimensions that did not undermine the legitimate concepts through the civilization of ancient Iraq, as in the second chapter, and then confirming the study of the sanctity of the hijab and its need, as in the third chapter. One of the results of this study was to stand on the statement of the need for the hijab and its authenticity, and that the civilization of ancient Iraq accompanied the functions of the sanctity of the hijab in a simulated and non-simulated way that found its openness translated towards the concepts of (power, law, protection, positivity, health, goodness, etc.). Recommendations were presented, the most important of which were: It is necessary to intensify such studies that touch on the connections of social reality and its civilizational and legal dimensions, which contributes to the current generation's understanding of the concept of images of laws of life systems that have become almost present, if not missing, which led to the emergence of distorted pictorial alternatives drifting towards the common collapse. Here lies the importance of the study in serving the community as well as students, researchers, institutions, and specialized cultural and artistic clubs, and answering the following research problem question: What is the rhetorical dimension of the sanctity of the hijab in ancient Iraqi art?.

1. Introduction

The concept of hijab is associated with many meanings, some of which have been researched in the concept of protection, modesty, concealment, and prevention, which is the prevailing vision in the space of our social and religious concepts and customs, whose rhetorical connotations are mostly linked to the meaning of women (the hijab is the cover, and concealing something means concealing it. A veiled woman means a woman who is concealed with a cover) (History of the Hijab and the Hijab in Islam, 2014) (Al-Tabari, 1994) God Almighty said: {And when you ask them for something, ask them from behind a partition} (Al-Ahzab (53)) and thus the concept of concealment is associated with the meaning of impermissible privacy or preventing access to something that is not permissible to disclose. Stripping off the hijab appeared in the sense of lifting the hijab of piety and entering the world of barbaric, savage vices, the occurrence of error and the issuance of punishment. God Almighty said: {So when they tasted of the tree, their private parts became apparent to them, and they began to fasten over themselves from the leaves of Paradise.} (Al-A'raf (22)) He also said: {O children of Adam, let not Satan tempt you as he removed your parents from Paradise, stripping them of their clothing.} (Al-A'raf (27))

2- Images of the hijab

The rhetorical images of the concept of the hijab appeared in the sense of disobedience and lifting the hijab of piety through raising the topic of Adam and Eve's expulsion from Paradise and the existence of the snake and the tree The forbidden symbolizes (the human world and the snake to the attachment

to that world, while Adam symbolizes the heavenly spirit and Eve symbolizes the human spirit) (for more see Wendy, p. 8). Therefore, the artist added a signifier (Adam) instead of the horned headdress specific to the signifier of the deities (the main symbol for representing this deity was the horned cap) (iHarry, 1979, p. 368). Thus, the artist raised his status (Adam) from the status of the hijab and its sanctity instead of (Eve) who tempted him towards disobedience and then uncovered her, so the Mesopotamian artist depicted her with this simpler approach in the construction of her head covering. See Figure No. (1).

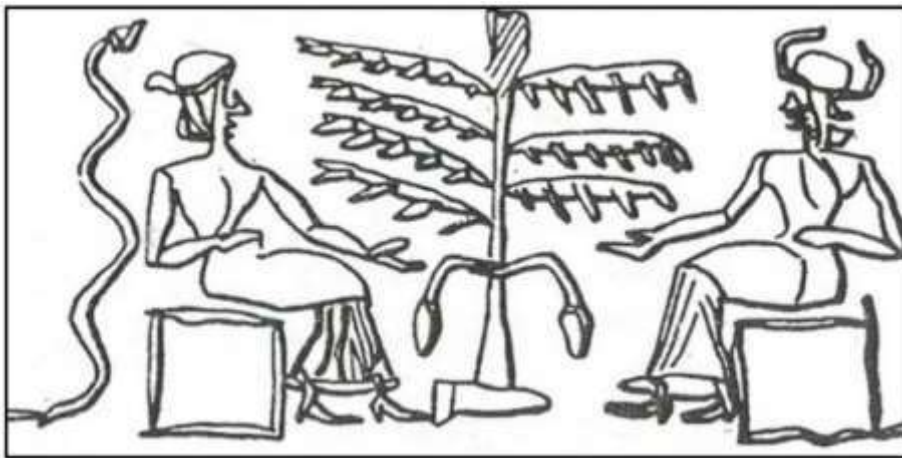


Figure No. (1) (Seal imprint from the Akkadian era) (Daoud, 1986, page 129)

In another image, the concept of head covering appears as concealment, dignity, awe and worship through its rhetorical complements in the long robe hanging down to the feet and wrapped around the entire body, revealing the woman's right shoulder, and her head is wrapped with a double-folded headband only, without covering the hair and entire body (nudity carries religious and sacred connotations) (for more, see Haidar, 1999). Here, the artist did not destroy concealment with nudity and the occurrence of sin, but rather dialogued with it through the contradictory rhetorical reference that moves towards strengthening the exchange and confirms it with supporting complements such as the body's astonishment and its standing in an upright, straight posture supported by the hands clenched in front of the chest and the wideness of the eyes for the subject of prayer. See Figure No. (2).



Figure No. (2) (Statue of the city of Ur 2400 BC) (Basmach, 1975-1976, page 48)

The subject of the hijab entered into the class classification and laws, as stated in the Assyrian law (Article 40 of the Middle Assyrian law, which states: The Assyrian law determines the importance of the hijab and explains it as the distinguishing mark of the free woman, and that it is the duty of any individual who encounters a female slave or prostitute wearing the hijab to expose her.... She is punished by pouring hot tar over her head in addition to flogging and other severe punishments. ... The hijab did not always cover the face, as there are many monuments that depict women wearing the hijab that covers their hair and hangs on both sides of the face.) For more information, see (Rashid, 1973, page 22) (Contino, 1986, page 90). Here, the social motivation appears dominating



the religious motivation and its rhetorical concepts. In other scenes, the sign of the head covering appears by presenting strength and protection in the subjects of wars, as the Mesopotamian artist added it instead of animals such as fish for the purpose of divine protection and abundance of goodness. See Figure No. (2).

Figure No. (3) (Assyrian era) (Hall, p. 25)

3- The sanctity of the hijab

The sanctity of the hijab rose to the rank of deities in ancient Iraq and each deity had a head covering specific to its sacred nature. We all know for certain that King (Judea) was depicted in several rhetorical transformations, the majority of which were resolved in favor of presenting sanctity. Therefore, we will work through this study to extrapolate those transformations to reach its sanctity



by decoding its integrated code. See Figure (4).

Figure No. (4) (Contreras, p. 30)

This is the first transformation through which (Gudea) appears with the title (Ansi means the priest who follows the king in his position and assumes political and religious duties together) (Akasha, n.d., p. 284) where the Mesopotamian artist studied the vision of the hijab through the image of the head, shoulder and right arm being exposed from the costume in favor of the meaning of simplicity and modesty that supports the support of the poor and the support and protection of the weak; and

archaeologists assert (that the statues of Gudea came from the origin of his personality and he depicted himself like this) (Al-Hilali, 2007) so the artist depicted him in a simple robe like his modesty and his desired goals towards serving society and the lived reality and as a result, uncovering the cover rises towards goodness and positivity in life. Now let us take another image of (Gudea) through which he appears by presenting the king's vision and found its idea through searching for pleasing the deities by pleasing the people and providing them with a beautiful, stable and safe life, so (Gudea) works here as an executor of the laws of the deities on which dealing with people is based. See Figure (5).



Figure (5) (Burney, 1977, p. 86)

Therefore, the Mesopotamian artist worked to clarify the concept of the hijab through the meaning of satisfaction in implementing and following the heavenly laws. The search for the contents of social justice and the love of peace to make society happy and establish the right made (Judea) ascend to the rank of the just ruler to set limits to the tyranny of some priests and their transgression of the controls of his powers; trying to control the collection of temple revenues from fish wealth in response to people's demands for the temple's share of it, in addition to the revenues of sheep wool for the prosperity of its textile industry in that era; and those roles worked as pressure mediators to transform its abstract signifier from the shaved head to the hosted coronation (with a turban (shemagh) and its rhetorical text is based on the same style of its pronunciation in the Sumerian language, for example; if we say (Ash Nakh) it carries the meaning of a great head covering, and if we mention it with the



word (Ash-Sakh) we mean the cover of the great priest). For more, see (Al-Ghariri, 2009).

Figure No. (6) (Woolley, 1965, p. 8)

In reference to the above, the artist added to the concept of the hijab more sacred rhetorical connotations and beyond the discourse of concealment and modesty, as it moved to the meaning of spiritual purification (those audio clips formed a dual formal vision of two clips, the first of which was founded with the word long white cloth, which was wrapped around the entire upper part of his head in a circular shape, replacing the turban or hair that was combined with the second clip by containing the first, forming a fishing net for fish that was made of mostly black sheep wool; and the two formations were combined in a symbolic language that refers to the season of goodness and the wealth derived from (Judea's) pioneering role, when (Judea) called for purifying the body from those evil spirits, and treating the soul from some diseases, especially (demons)). The artist also intended to enhance the presentation by hosting a bowl of ever-giving sparkling water.

4- Results, Recommendations and Suggestions

✓ Results

1. The hijab was presented with several concepts, most of which were researched under the image of virtue, and it was stripped of it in images of worship when raising the head covering during prayer, for example.
2. The images of the hijab of the ancient Iraqi civilization accompanied the legal vision and borrowed images and lessons from it, and the Mesopotamian artist presented it with different visions, such as the subject of concealment embodied instead of the head covering, which the artist researched in a part referring to its general subject as a creative state that is not imitative or imitated by reference
3. The concept of stripping from the costume appeared in the sense of modesty, simplicity, respect, law, and not transgressing, and this vision is present in our religious concepts embodied in worship, such as prayer and others, and it often appears with the symbols of men stripping their heads of the costume during prayer, for example
4. The symbol of covering the heads and bodies of the civilization of the land of the Tigris and Euphrates Valley carried many symbols that complement its presentation in simplicity, protection, strength, goodness, holiness, purification...etc. Which its rhetorical images seemed to be inferred by inference from social visions
5. Linguistic discourses (laws and texts) appeared in addition to the formal ones that confirm the importance of the hijab in social life and its valuable spatial dimensions.
6. The civilization of ancient Iraq did not undermine the sanctity of the hijab, but on the contrary, it strengthened its status and clarified its sacred dimensions and its openness translated into images

✓ Recommendations:

- 1- The necessity of establishing specialized research centers in the field of studying the symbols of the communication of civilizations and their legal laws
- 2- It is necessary to intensify such studies that touch on the connections of social reality and its civilized and legal dimensions, which contribute to the current generation's comprehension and understanding of the laws and systems of life and the extent of their antiquity and authenticity, and then adherence to them.

✓ Suggestions:

Referring to the above, I suggest intensifying studies on:

- 1- The dialectic of the hijab in our ancient and contemporary arts

2- The hijab in our contemporary Iraqi heritage

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