The Role of Modern Technologies in Embodying the Graphic Paradox and its Impact on Artistic Construction

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Abstract

The educational systems all over the world face many challenges that started with the advent of the information network era(Internet) in the mid-nineties of the last century. These challenges, which came in conjunction with the information revolution and the rapid growth in the capabilities of information and communication technology, include a variety of challenges, including political, economic, social, cultural and educational. Many countries have rushed to develop plans to reform their educational systems in order to prepare learners for the requirements of life and work in the third millennium, through the optimal investment of information technology capabilities. These reforms are therefore technology-oriented and based on contemporary trends in educational thought with the aim of bringing about a fundamental shift in the components of the educational system that enables learners to master computing, communication, critical thinking, self-directed learning and self-directed learning and work in a team, which are indispensable skills for the individual in Third Millennium.The graphic paradox is a modern artistic technique, employed by the modern creator, and counted it as one of the main pillars in building his poem. This technique was in cooperation with the rest of the other technical techniques, to show his poetic vision, and the contradictory feelings he himself used as a result of the contradiction of living life and contemporary reality at the time, and the graphic paradox was One of the technical means that AmalDinkel used to embody the dimensions of his complex vision of his living reality, and to take it out of the scope of individual subjectivity and personal concern to the scope of objectivity and public concern, and this by urging to highlight the many and different contradictions that ripple the Arab scene Ann Y, so this research seeks to highlight, and the statement of their patterns and their impact in the semantic poem of AmalDonqol.

I. INTRODUCTION

Over the past years, general interest in computers and its applications to keep pace with requirements has increased the age, and the most important of these applications is its use in the areas of education, and the extent of the benefit accruing to both the teacher and the learner, to the degree that they may become a postulate of education.This interest is also in line with the policy of most countries that support

and encourage computer integration the mechanism in education at all levels, starting with the education system and policy that emphasizes "coordination with science."And methodology and application (technical) as one of the most important means of cultural, social and economic development and health, to raise the level of the nation and play the international cultural role." In addition to "conscious interaction with global civilizational developments in the fields of science, culture and literature by following, participating in and directing them it brings back the human community with good and progress [1].Despite all this attention, it was found that most educational institutions do not keep pace with their application given the importance of including computers in education, this is evident in the lack of basic requirements to use the computer in the educational process. If there are some applications in some educational institutions, the focus will be on following the technical development only without focusing on the learner and the benefit that he will gain from using the computer [2].

The paradox is in its simplest definition: "it is a form of saying in which one meaning is taken, while it means another meaning that is often contrary to the apparent superficial meaning, or it is, as you see"SizaQasim" born from a specific psychological, mental and cultural position, and it is a strategy of critical saying Cynical and expressing an aggressive stance in an indirect way based on pun, to deceive censorship, which includes two levels, one superficial and the other deep [3].And if our old poetry knew pictures of the paradoxical paradox, and they understood the role played by highlighting the contradiction between the two extremes in revealing the meaning of each in the most complete form, and despite all this, the old Arab criticism and Arabic rhetoric both did not care about this technical technique.

The graphic paradox is not limited to seeing opposing or incompatible things and describing

them in a passing sentence. Rather, it is a deeper and broader view of this. In his mind brewing and crystallizing, and then he drops it on the living reality with its events, people and attitudes, which draws attention to another intention based on irony and mockery, because sarcasm is a method of expression in which a person expresses the opposite of what he wants, or the opposite of what he intended [4].

This was evident in AmalDunqul's saying: "This is the world we have left: silence. And memories. black is the family and home. The only white we hope for. The only white in which we unite:The shroud whites!"

The poet in this short passage of the poem has linked his family, the black color, and the parents are supposed to be alive, and they represent life. And always remembering it raises distress and depression in the soul, the image here appears with both sides of the family whom the poet compared to black, and the death that the poet compared to whiteness is incompatible, but a critical look at seeing the poet who is a patient with cancer, a disease that cannot be cured, and this psychological feeling is cruel and painful at the same time, and this The vision for life sees life as death and misery woven As for the hardship, torment, and calamity that he finds in it, so he wore black life while he saw in death his salvation from these pains and troubles, as he alone saves him from the clutches of this disease, so he wishes death because he is the way to salvation, so he put it on white [5].

II. THE USE OF COMPUTERS IN EDUCATION

The use of computers has been confined to higher education for more than four decades, due to the high cost of maintenance and operation. However, the emergence of personal computers led to a qualitative shift in the concept of using computers in general education and its applications. The small size of the device led to a decrease in its price and

the emergence of educational programs that facilitated its use, which opened the door to the computer entering the educational process and thus became an educational tool and learning tool [6].

Where the researcher helps to search through the electronic network, and helps him to see the latest scientific developments, as well as gives him the ability to organize, preserve information and statistical processing.

The computer has many capabilities that made it an instrument that competes with many other educational media, as it has a methodology that exceeds individual differences and focuses on the learner's activity and positive adaptation, as it is an easy tool to use and integrate in many traditional strategies for developing and increasing efficiency [7].

That computer-based pedagogical teaching systems are evolving and providing promising options for traditional teaching methods, because these systems are built on a large number of advantages of the traditional teaching system while adding at the same time the work force and knowledge of the new technology. And modern systems for teaching in computer-based education have become more capable of handling work and knowledge problems of modern education at a reasonable cost.

From this standpoint, the researcher believes that the presence of the computer in education will improve the recipient of the teaching material and give him the motivation and enthusiasm to receive more, due to the presence of the computer that does not allow the recipient to be passive in front of him, but rather the presence of the computer requires him to interact with him and respond to the orders and reinforcements in order to get On more information, and more importantly, all of this is done in a way that suits each learner's response, that is, according to the individual differences between them.

The use of computers in the educational process supports the teacher's position and only changes his position as a teleprompter an outline of the educational process, which helps him solve many problems that he faces in his normal day, such as an increase in the number of students or a short time for the lesson or the difference of students and individual differences between them. This is in full conformity with what educational theories advocate, which emphasize the importance of any educational material being presented that is appropriate for the learner, and relates to it and feels its importance in itself [8]. Growth is a cognitive response. And that this article encourages him to ask and ask his own questions, because the right education begins where we teach the individual how to ask, not how to answer.

III. THE USE OF COMPUTERS IN ARTISTIC CONSTRUCTION AND EDUCATION

The computer also improves the educational process when entering all educational institutions, and at various levels in a tangible way. Also, it has managed to enter most practical fields and improves its effectiveness and productivity, including the field of art, which has its specificity, and stresses its professionals in Accept that there is art produced by other than the artist's fingers. Despite the many evidences on the quality and originality of the art produced by the artist by computer.

The idea of creating works of art through an automated medium seemed uncommon and still, because innovation is generally seen as the field in which a person is only concerned, and because the computer does not perform except what was previously programmed on it, and this does not achieve the artist's artistic ambitions. However, some artists have responded and produced experimental works by computer, resulting in results that changed the image and the prevailing perception of art and the computer [9]. Computer technology has advanced very quickly, and there is already a history of the use of computers in art, as the names of several artists appeared on the artistic scene who followed this technology to create works of art, and

they used this technology in several areas such as drawing, design, textile, and visual arts in general.

"The use of computers as an artistic medium through which artistic works with distinctive characteristics differed from works produced through traditional artist tools has spread, and graphs were mediated by computers in the year 1950 AD, where it appeared that the graphs of the digital computer are characterized by artistic capabilities, and with the development of Computer output devices, these capabilities were organized in a more attractive form, and that was in the mid-sixties, and the first exhibition of drawings by computer was organized in the year 1965 AD in the United States of America in the HawardWiseMuseum [10].

The important factor in producing artworks is the artist's ideas and not his technical capabilities in using raw materials, which determine his characteristics and artistic accuracy; but the artist's role as a major innovator will remain in place because even if the computer as a new medium is different from traditional media, the artist's traditional skills will be affected. This new broker with its powerful capabilities.

And on the importance of computer access to the arts, the visual aspect that forms the basis for the vocabulary of art in general, and the educational aspect that cares about human behavior, enriches by receiving the vast amount of visual experiences that translate into a behavioral response through artistic production. Hence it is worth noting the importance of computers in art education to help learners develop their abilities.

Creative according to the individual differences between them. Learners have easy access to non-traditional plastic solutions through the capabilities provided by specialized art programs. It contributes to emphasizing the individual styles of learners by providing them with multiple possibilities for producing a single artwork. It allows the learner to store and save artwork, helping him to revise the final look of the design as he deems fit. Contributes to the employment of changing students' attitudes towards acceptance of modern technology and making use of it in all activities of their lives.

IV. THE PARADOXICAL PATTERNS AND THEIR SEMANTIC EFFECT IN THE POETRY OF AMAL DUNQUL

The pictorial paradox in its clearest form is based on highlighting the contradiction between two contradictory and opposite images at the same time. First: the paradox of the two contemporary parties.Secondly: the paradox with traditional data.

•   First: the paradox with the two contemporary parties: In this type, the poet derives the two ends of the paradox from contemporary reality, meaning that the two sides of the paradox are contemporaneous: in it the poet puts the two sides - with all their characteristics, and through interviewing each of the two parties with the other, the paradox occurs its effect, and the contradiction between the two sides emerges clearly, and from the models Which illustrates this picture of the paradox of the poem "Suez" by the poet AmalDunqul, in which he faces two faces of the city of Suez, the poet says in the first case: [11] "I knew this smoky city. Cafe, Café. Street and Street. I knew this city. Secretaries in its bars. She was hurt in her squabble. Her old musician (Tawaseh) accompanied her singing. Where Khatami mortgaged. for dinner. I bought from Helena the smuggled cigarettes. And in "The Cabins" I praised. And I desired to die at the arc of the sea and sky!" "I walked over the pointed rocky people. I pick up blue shells and snails. And in the longing was raised. I almost became ... vibrate it!"

In this section of the poem, the poet pictures the first image of the city of Suez, which shows the state of the beautiful city before the Israeli aggression, and how it was beautiful, in which there are all sources of distraction and entertainment, and the movement of life, and this is the case that represents the first

image that the poet puts in the face the second image after the aggression occurred, in which he says:

"And now ... She is in the clothes of death and redemption. Surrounded by fire... It does not relent. Relax - lifeless - in the pool of blood. The facades are illuminated in the shops and the women dance.On the bones of the martyrs ?!"

Here in this part of the poem the poet talks about the second image of the city of Suez after the aggression, turned her and her family, in her second case she wears the clothes of death, redemption and sacrifice. Cover her instead of mourning, and her women dance to the bones of the martyrs [12].

• Second: The paradox with heritage data: This type of paradox in which the poet derives the two elements of the paradox or one of the heritage, which is a more sophisticated and deep pattern than the paradox with a single heritage party, as it is necessary for the creator to load the heritage character more from a distance, and to drop these heritage indications, The suggestive shadows of the character result from the image of this character in the collective conscience of the nation on contemporary reality, or the contemporary personality that the creator wants to highlight the difference between it and the traditional personality.

AmalDunqul says: "I dreamed of a moment crying. And your brave soldiers shout: Sword of State.And you sun disappear from the halo of dust at the tour. Ride on your grizzly horse ..., waving your long, deadly Hussam. She screams at the soldiers' face. The shouting of war ... eyes fall in the throat!" "O Savior of the Arabs…When you return "in a name" and exhausted"

Here the poet in this paragraph of the poem, showed the brilliant bright face of the hero Saif al-Dawla al-Hamdani and his successive victories over his enemies, and his preservation of Arab and Islamic pride. What it represents in the nation's conscience, awareness, and memory is weakness, cowardice, negligence and falsehood.

Then the poet says: "I dreamed of a moment crying. When I fell asleep. But when I woke up. I found this soft master. Behwa out. He remembers his harsh remorse. His sword in his sheath eats rust!" "And when his heavy eyelids fall ... and he is sufficient. The server smiles ...!"

This apparently blatant, mocking image drawn by the poet of Kafour El-Akhchidi in a sharp sarcasm indicates a conclusive indication of his weakness, cowardice and negligence in the right of the nation. The symbol of the weak ruler, and this interview raises the recipient's mind and makes him participate the poet in this paradox and then causes him to project it on a fact, and on his rulers at the time [13].

V. CONCLUSION AND RECOMMENDATIONS

In the light of these results, the researcher recommended the need to pay attention to the application of computers in the various technical education fields, in which specialized computer programs tools facilitate the student to complete various innovative designs and increase his experience, because the computer provides an opportunity to choose, experiment and discover without feeling afraid of committing a mistake or Running out of time or material, giving the artistic education student more creative ideas. AmalDunqul relied on the paradox in highlighting the sharp contradictions that exist in reality, as well as in expressing his poetic vision, and the contradictory feelings and feelings inside him as a result of the contradiction of living reality.The graphic paradox has employed technically and semantically because of its various patterns that the poet can fall upon many of his artistic dimensions on several different levels as required by the technical significance of the poem.AmalDunqul, with his poetic talent, was able to employ the bright Arab and Islamic heritage in the face of the miserable present in one braid that demonstrated the bitterness and revelation of reality.

The graphic paradox as an artistic piety filled with artistic and semantic suggestions.

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