



## Isolation Impact on Stylistic Transformations in Francisco Goya's Artworks (Analysis Study)

Ayat Mustafa Jafaar <sup>1</sup>, Dr. Mohammad Glubb Al-Kinani <sup>2</sup>

<sup>1,2</sup> University of Baghdad college of fine arts

### Abstract:

The type of social stimuli that subjects humans to a type of response and induces a certain way of building an art form. This need is expressed through a semantic representation of emotions. This process demonstrates the equivalence between the retraction and regression of shapes from a realistic image to a more formally unreal elements, which may be considered to be analogous to the process of retraction and regression. This concept is dependent on the observed types of data and causes a sort of morphological features within the art structures that represent the identity of an artist by their methods of expressing in form and style, creating variation of morphological artistic structures to subtract levels of self-awareness with each sort of form. Additionally, it encompasses their approaches to the construction of form. Furthermore, the artist must contend with their own biases which can lead to the creation of an abstract picture of their own conceptual inner personality. This is a pivotal phase in the creative process, as it enables the artist to acknowledge their own phenomenological autonomy by developing an artistic style that is both distinctive and unique, contingent upon the shifts and regressions in form employed to express an abstract image of emotions as a reaction. This, in turn, enables them to progress and achieve an intellectual independence by style transformations, which is reflected in their aesthetic and ethical values. These values are presented in a manner that differs from the prevailing intellectual norms, thereby allowing the artist to express a unique perspective within the context of a diverse of intellectual identities.

**Keywords:** Isolation, Stylistic Transformation, Francisco Goya, Romanticism.

**Citation:** Jafaar, A. M. ., & Al-Kinani, D. M. G. . (2024). Isolation Impact on Stylistic Transformations in Francisco Goya's Artworks (Analysis Study). American Journal of Social and Humanitarian Research, 5(10), 283–300. Retrieved from <https://globalresearchnetwork.us/index.php/ajshr/article/view/2976>

Received: 21 Aug 2024

Revised: 12 Sep 2024

Accepted: 20 Sep 2024

Published: 15 Oct 2024



**Copyright:** © 2024 by the authors. This work is licensed under a Creative Commons Attribution- 4.0 International License (CC - BY 4.0)

### Introduction

The study concerns the monitoring of formal transformations within the framework and style during the period in which the artist Francisco Goya began practicing art and participating in art exhibitions, from the year 1775 until the year 1828. The artist's work was represented in Spain and France, and included paintings in oil and pastel colors and works printed with acid and wood-engraving. The study analyses the artist's unique artistic growth process, expressed in his work. The enactment, detection and reflection of a psychological nature are influenced by the data of the habitus, the environment and socialization, which in turn form a pattern of concepts that the self establishes its authorial references through which it expresses them in an independent creative manner (Gambini & Pullin, 2024). This is achieved through a selective strategy between subject, material and expression. The nature of the intellectual environment resulting from cultural, political, religious and social pressures or psychological and

physiological deductions is also a factor. Furthermore, the occurrence of events and disasters, such as wars tragedies and misery of people and psychological, can be attributed to the influence of external factors, as well as the artist's internal conceptualization of societal issues which lead to create a different view of life as a philosophical practice and different view of principles and value wanting to change through art objects, which may manifest as a moral and ethical commitment. "In those examined in detail, art objects have been seen to play a major role in the patterns of interaction which bring the political systems.. ideas which gain tangible expression in art objects appear to be something more than a passive reflection of the political system.(Layton, 1981, p.85) therefore Artistic transformation of forms is a contributing factor to the diversity and density of creativity, which is consistent with installation and subject understanding by Recruit material, in technique and style or theme. The production was characterized by notable shifts in style and forms, whereby the shape shifts in Francisco Goya's models were divided into several stages. During each stage, Goya immersed himself in the subject, ascribing the cause of his creative process to external factors. These factors affected both his forms and the representation of his experiences derived from the tragedy of reality the wars and conflicts, his forms shifting as a way of translating his ideas and interpretation as an aesthetics structures referred to his way of criticizing the outside world which caused an aesthetic gap and a clash with the prevailing Romantic aesthetic standards. Therefore, it is necessary to conduct further research into the transformations of form, style, by sorts of artistic genres employed, the materials used, and the extent to which his experimental spaces were open to new forms of expression." The particular character of the language of art is that there is always a very profound homology between the structure of the signified and the structure of the signified. A signified cannot be a material object; it must be a mental construct." (Layton, (1981), p93)

### **Theoretical Frame work :-**

#### **Philosophical and epistemological references in the conceptions of stylistic and form transformation :-**

The concept of transformation is defined as the occurrence of a new intrinsic image following the old intrinsic image. Another transformation is a change in symptoms, a change in quantity and quality, which is similar to the transformation in the mind, such as a person's transition from one subject to another. In psychology, transformation is defined as a change that leads to the emergence of thought processes of a different nature (consciousness of difference). In sociology, it is defined as a change that leads to the emergence of new social situations. Following the Aristotelian tradition, it is categorized into three types: The transformation from non-existence to existence is referred to as 'being' or 'occurrence'. The transformation from existence to non-existence is designated as 'Entry' or 'annihilation'. Finally, the transformation from existence to existence is designated as 'movement'. The transformation of the first and second categories affects the essence ( Ziadeh, p. 239 ), resulting in either absolute being or a change that affects the structure of the apparent form. The transformation of the third category affects the symptoms, resulting in a change that affects the deep, implicit and conceptual structures of the artwork creator. This change may appear as a formal and stylistic transformation in the surface structure of paintings. (Pu et al., 2022). which changes the form the shape and the style According to Aristotle, metamorphosis occurs in material that is willing to accept change, defining the term metamorphosis as "the change that transforms the state of things into its opposite of the type described"(Iulla,(1982) p. 117) . If the change of state is necessarily implied the reversal of state is a sudden reversal brought about by the effect of the shock. And Because Bergson believes that feeling tends to determine the meaning of existence through the experience of an individual, natural determinism depends on the mechanical nature of practicing to

exist with action . that matter is in constant motion, psychological phenomena are mechanical results produced by the compound arising from shocks coming from outside "All artistic movements are subject to the survival law . Since this law means that the whole is data, and that the psyche is part of the world in the sense that its actions are an echo of mechanical changes, and since the interaction of the individual through experimentation is inevitable, Irrespective of idealist thought, which limits experience to the sum of sensations and perceptions and denies that the objective world is a source of experience"(oweida,( 1993)p15) means no mental knowledge can be ascertained prior to experience according to Kant's opinion in this regard, quoted from the book Phenomenology by Maurice Merleponete, when dealing with the concept of the empirical or transcendental self that applies knowledge upon what it creates ,forming and styling is a way of showing the conceptual inner self "self-awareness (Pu et al., 2022).in intuition and reproduction in imagination. Kant's critical definition of the transcendental self as the condition for the possibility of experience can be seen as a real revolution that transcends the dualism of the transcendental ego and the empirical ego. The concept becomes the same as the activity of synthesis, the activity of the self, and the self is no longer the activity of synthesis between mental propositions and sensory impressions". (Merleau-ponty (1945), p.488) so Experience is the only basis for correct judgement and the general measure in every field. On the other hand with the definition of form, Herbert Reed posits that it is (a shape, or a visual pattern, that is formed when two or more parts come together. However, when we discuss the form of a work of art, we imply that it is a form that is special in a certain way also that affects us in a certain way) (Reed , (1968), p.51) . on the other hand with George Santayana defines a form as follows: "The combination of several elements, in which these elements must be present, and the character of the form is how these elements are combined." ( George (2001) , p.120 ) In his definition, Jerome Stoltz describes form as "the organization of the elements of the physical medium. This term indicates the manner in which the elements are positioned within the work, as well as the influence they exert upon each other and the manner in which the form adjusts the viewer's perception, guides their attention, and directs it in a specific direction. The form arranges the elements of the work in such a way as to accentuate and increase their sensory and expressive value (organizing the expressive connotation). The formal organization of an artistic work has intrinsic aesthetic value." ( Jerome . (2006) p. 337, 339, 350) . It may be partial or radical and total, resulting in the complete change of the form systems. The result of the structural and technical treatment of the constituent elements of the artwork according to a certain system is the introduction of several changes at the level of the overall organized style and formal structure. These changes create a differentiation that breaks the harmonious pattern of characteristics and differs from it, thus creating new formal systems. The distinction is the consequence of the creative self's realization of the alienated relationship that was established in the preceding formal transformation and became alienated, unfamiliar to the currents awareness as it expressed a sort of emotion as art activity at a certain time. Consequently, it requires the construction of an objective subjective relationship once more in order to recognize the subjects of its consciousness and its emotional response using clairvoyant and intuitive vision, creativity and achieve independence and psychological balance through the new form created therefore a unique style is created as a result " Style refers to the formal qualities of a work of art. A style is characterized by the range of subjects it depicts, by the regular shapes to which elements of these subjects are reduced, and by the manner that components of the art work are organized into a composition. Strictly speaking, style is not concerned with the meaning of elements or of the whole, which are rather the subject of iconography or visual grammar. A style may be identified at many levels of generality: that of the individual artist."(Layton , p134 ). This serves to determine by the relationship between the artist and their chosen form and Techniques as an interpretation of ( Image=

meaning ) With Wittgenstein's theory to expression of style. This, "...we should no longer be alienated or disturbed, because the ever-new, overdeveloping element - the artist - compels us to change ourselves according to his will and not, to regard the things of today as the last."( Jagodzinski ,j . 1977 vii) in turn, affects the artist's understanding of the world around them. By isolating the self to an abstracted inner isolation the abstraction of "I think therefore I exist " to create a certain style of existing as an artist in forms of art and Aesthetic stance "a mind has extracted concepts from natural facts in a purely objective way, it formulates and applies them to phenomena." ( Badwi,(2008) p95) The concept of form creation through alienation of form ,by Shklovsky, represents the generation of new perceptions of forms. So All perceived forms are stored and consolidated in the subconscious mind, where they are subject to repeated processing, which gradually reduces the images. (Ehrlich ,(2000) p 19,20) so an artist can gain artistic independence through the identity of difference that achieved according to that , therefore , it allows for an absentee relation with the value of aesthetic presence field. The dismantling of aesthetic forms and styles is based on performative and demonstration aspects that depend on foundational reference ,he explains conscious existence as a condition of change, and to change is to become, and to evolve is to constantly create itself, invent, create forms, constantly make new things, and style growth is a continuous progression from the past that represents the future and spreads as it progresses, in his *Évolution créatrice*".(Bergson (2015)p.17 )In a study of form Anheim distinguishes the concept of form from shape "Shape is the spatial aspects related to the external appearance of things. Form is the shape with the addition of content and meaning".( anhien (1974). p65) Expressiveness and emotional intensity in the connection with the formal contributing with material and the subject, because the expressiveness lives also in harmony of the lines that compose the form in order to achieve the aesthetic result in return "the relationship between the subject and the emotion expressed is ..the relationship of two elements that are in harmony within interconnected whole structure "(Ducasse (1929) ,p.226) The form is the representation of a complex system that includes molecular, neurological, psychological and social levels, and because the self is the behavior of the individual, it depends on the innate and acquired factors, and because the expression therefore depends on the cognitive awareness of the self, and therefore the perception of the self It is how the individual conscious (thagard, (2014)) , It is how the individual consciously knows, understands and what moves the soul, as Hegel explains it, a state of mental transformation based on the integration of the individual in perfect harmony with the surrounding complex elements: "The behavior of people is subject to their emotional tendencies, which govern them to the reality of a right that gives itself from itself and therefore without being self-conscious the expression of his subjectivity through artistic creation is an image that links him to the world (pierre (1994), p.38) Schilling states in this regard: "The self does not exist without a specific subject that shows it to itself, and the subject does not exist without a self that perceives it, and therefore it cannot be said that it is absolute, nor without an absolute ego, since each is a condition for the other. Experience is only the beginning of knowledge through the application of mental logic".(Youssef (2012)p. 284) .with creating new forms as a structure that is independent of and symbolizes meaning of selective mind . (R.wellek ,(1949) p 159 )also Habermas posits that conscious formation is a rational, meaningful, purposeful. Consequently, societies are transformed by these communicative acts. Communicative acts serve to transmit and renew cultural knowledge, in the process of achieving mutual understanding. They coordinate action towards social integration and solidarity. Finally, the communicative act is the process by which people form their identities.(Habermas, (1987) p.140) So art structure is also affected, and from a deeper perspective, the transformations induced in the enhanced of the foundation of a group of reductive developments in the process of formal construction and progressive development in self-centeredness, self-awareness, and

existence. The process of self-realization is achieved through an awareness of alienation and separation from objectified reality. It is necessary to recognize that the subject is identified with the other, fused in existence, and returns to reflective contemplation, becoming aware of itself and its relationship with the subject. This is determined based on its value isolation and its phenomenal independence in a kind of contemplative social isolation. Art then ceases to be driven by social purposefulness and becomes purposeful in itself. Subjectivity even non-purposefulness in a completely free expression of the critical self establishes its existential presence through the process of construction and development in consciousness and the mental structure of difference establishing a phenomenological independent existence through the subjective world as Foucault explained it . This results in the establishment of authorial independence and creative isolation by processing of self-Autoreglage how Foucault described it ( adel( 2007 ), p. 132 , 133 ) , whereby the authored creator self is treated according to the time of existence and the simultaneous presence field. This is in contrast to the normative artist, who complies with social values and standards. The non-normative artist, therefore, is regarded as an abnormal artist. Or, alternatively, assimilates as an independent artist who is creatively isolated from the creative isolation that is established by the unfamiliar and alien form in the morphology of the pattern in disrupting the contextual system, thereby providing an incentive to achieve a pictorial rupture, which in turn caused the transformation of artistic currents. Consequently the formal transformations affected the artistic works that Francisco Goya completed in the last stage, which had an impact on the brutalist expressionist trends. All deduction is a response, and artistic creation is the willingness to absorb human repression and represent it symbolically. Man is not aware of the tide that drives him, but of the influence he exerts, even if this influence is limited to his forms and colours.(Emhaz,(2009) p15) Art in the Renaissance was characterized by the use of objective iconographic approaches, technical patterns and specific representational systems. These included the representation of religious isolation, melancholy and lack of individuality through absolute conformity to an iconographic tradition and the metaphor of stories. For instance, Michelangelo's work focused on the positions and movements of the body as the primary subject matter. However, this approach marked the beginning of a movement that sought to challenge and subvert the conventional dimensions of art, creating a rupture in the established pattern.



Fig1



fig2



fig3

The work of Hieronymus Bosch represents a unique approach to visualisation, characterized by an unconventional mode of association with the ideal that is divorced from the tangible world. Bosch's art forms a non-normative mode of engagement, where absence from what's ideal in presence field and the fantastical become central elements. In terms of content, Hieronymus Bosch presented an intriguing depiction of concepts not commonly observed. He utilized a metaphorical approach, portraying the fears that occupied the minds of individuals during the Middle Ages.( Gombrich, (2016) p 356,358) Many artists were inspired by his works, and it can be argued that Bosch was a significant figure in the advancement of modern artistic expression and formal development, particularly within the Flemish tradition. His unique style and diverse techniques, which relied heavily on imagination and distortion, influenced initially by Flemish art and subsequently developing his own distinctive style,



With the advent of Romanticism, artists began to diverge from the traditional observance of beauty, instead focusing on the exploration of the inner self and unique characteristics. This shift in artistic practice was influenced by the ideas of Francis Bacon and later Hegel's idealism. The artist resorted to the use of imagination, which led to the deepening of the concept of reality through the use of conceptual metaphors and emotional associations in the painting. Furthermore, the use of dramatic, social political and personal phenomenon (Fronzetti Colladon, 2024), fantastical, mythical content or realistic content, driven by psychological emotion, revealed new features of this reality, with the aim of attempting to control it through artistic creativity. The subsequent arts exhibited a tendency towards transformation and emancipation, characterized by the deepening of emotions and the monitoring of sensations that is provocative . led to a greater motivation to express subjectivity. The struggle between two opposing principles of comedy and tragedy produces drama based on the duality of The concept of the soul and body, and the transformation that occurs between them, is a key theme in Hegel's philosophy. He describes this process as "the process through which the mind passes the rank of full consciousness and realizes the truth of itself"(Monroe (2014),p130) . One of the most important artists whose work can be observed is the formal transformation in their work. William Turner “ is a prominent example of an artist who represents the inner vision. He was able to revolutionize painting, paving the way for the artistic transformations of the nineteenth century. He eliminated the particles of watercolor and transformed the scene into a mass of color and shape” (amhaz(2009) p27) . Turner had visions of an imaginary world flooded with light, a world of movement that filled his paintings with what is exciting and surprising, affecting his audience. His paintings convey an impression of the beauty of nature in the bold manifestations of Romanticism, evoking the structures of shapes, the tumultuous movements of waves, and the shadowy depths. ( Gombrich ,(2016) p 494 ) those painting shows style and form transformation .



And To gain a more comprehensive understanding of the concept of formal transformation, it is necessary to consider the artistic influences that have shaped the work of Mondrian. These include Impressionism, Expressionism and Cubism, and it is evident that the artist's materials were not limited to a single medium. However, despite the variety of materials employed, the shape of the tree shape remains consistent throughout his oeuvre. The abstract form is the generalization of an image that shows the visual experience by transcending time and space. An example of this is the formulation of aciform laws for the trees of Piet Mondrian, which can be categorized as expressionist, cubist and analytical, before finally reaching pure abstraction. “This tree does not represent the truth, but is the truth itself from which we extract meaning. The existence of many trees under our senses and those of those who came before us, as well as of Samir for those who come after us, is revealed.” (Bassiouni ,(1994) p115) When this



is considered, the artwork is seen to be an open structure to all hermeneutical critical subjective minds that preserve it.



Fig10



fig11



fig12



fig13

The stylistic and formal shift in Claude Monet's landscapes is evident in the reduction of details and the camouflaged appearance of colors, which can be attributed to the physiological pressure of gradual loss of vision. This shift can be observed in the artist's work from the 1890s onwards, and it establishes a unique isolated style that he developed.



Fig14



fig15



fig16

In contrast, Cézanne diverged from his contemporaries in the Impressionist movement. His work reflects a profound affinity with nature, upholding the spatial dimensions characteristic of Impressionism. Through his use of color, he explored renewal in terms of shape, concept, with diverse styles, there is a notable shift in the manner of presentation, technique and painting experiences. This is particularly evident when examining the artist's work during the various stages of his career, particularly in his depictions of silent nature and the values of composition and representation in different styles. Realism, impressionism, expressionism and even cubism all demonstrate a variation in composition systems and the use of space and shape. "This renewal can be attributed to the artist's direct engagement with reality, which led to the emergence of a new formal language. This transfer involved a change in the nature of painting," (Amhar, p57) which was characterized by the emergence of a new formal language.



Fig17



fig18



fig19

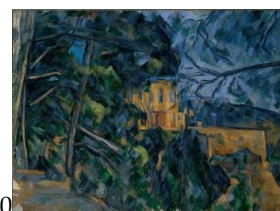


fig20

Kandinsky also refers to the function of transformation that mimics emotion in the composition of a work of abstractly and the aesthetic value manifested in terms of an external element, a sensory stimulus, and an internal element, caused by a neurobiological stimulus. The responsive emotions are transformed into a behavioural impulse in response to the sensory stimulus. Kandinsky means by the term "sensed" which the emotion is transmitted and transformed into a work of art. This work is felt or sensed and then fuels a particular emotion, " In Kandinsky's opinion, beauty is the superior achievement between internal necessity and the expressive connotation of the work. Consequently, the form underwent a transformation in accordance with the expressive connotations that originated in the affective and expressive form and culminated in abstraction." (Abdelhamid, (1987) p100.101) This resulted in a shift in the logic of visibility and the logic of thinking graphically, as evidenced by the opposition between the stereotypical form and the form of morphological creative isolation, he draws upon the explicit and direct form to the metaphorical in the abstract form of sensation and autonomy. Stylistic shifts were represented in Kandinsky's works and forms of realism, expressionism, impressionism and Abstract.



Fig21



fig22



fig23



fig24

Picasso's oeuvre encompasses the widest field of stylistic transitions from realism to all styles of art, including cubism and abstract style. The individual face (creative isolation that creates unique style and forms) is followed by the transformations of the system of form, which are monitored by artists such as Picasso in his stylistic transitions resulting from instability and changes in the formation of new relationships between shapes. This results in the formation of a new compositional unit, which may be defined as a shift from realism to expressionism and cubism.



Fig25



fig26



fig27



fig28



fig29



### Forms and style transformation in The Artworks by Francisco Goya :-

Francisco Goya's formal shifts from neoclassicism to romanticism and dark romanticism with late works the beginnings of brutalism with the black paintings that led to a morphological rupture and indicated stylistic isolation, based on the isolation and solitude of Francisco Goya as Fernand de Saussure referred to it as the creative rupture, are also worthy of consideration. These ruptures lie in every transformation in pictorial formats. Consequently, every transformation is the consequence of a morphological rupture that follows an intentional cognitive break from the autonomous self, which is isolated in a space of difference relative to an ontological unity. The rupture occurs in a tense space, a space of separation from the world as a result of the specificity of the psychological emotion experienced by the subjects and the phenomenological manifestations of that emotion. The intentionality in the formal transformation is the attainment of things for themselves through imaginative intuition and psychological nature, as expressed by Sartre with the concept of phenomenological reduction. The return from social experience and (evasion) (Sartre (1990), p33) is the breaking of the public barrier and self-absorption. Sartre posits that this phenomenon can be explained by the dissolution of the form and the formation of another form. It must be believed that this form is a clear alternative to the first form. It does not exist except in relation to the first, so there is only one approach, and that is the transformation of form. However, I cannot understand this transformation without first introducing the subject of consciousness, with its extractive activity, has the capacity to demolish forms and then rebuild them without interruption. It is a unit that can appreciate the teleology of emotion. It appears to aim to transform the shape of the world. It is about weakening the barriers between the real and the unreal. It is about breaking down the privileged structure that matter has imposed on the field. This is about establishing a connection between the world and the ego. It is evident that the psychology of form is inadequate and that consciousness must be employed. (Sartre, (1990) p37) As Strauss perceives it, the segments do not signify stillness and immobility, but rather a state of continuous movement that exists beyond the boundaries of perception. The author, when excluded from the field of presence or the epistemological field, faces rejection and is compelled to construct his presence in the future. Van Gogh, in his paintings, posits that a day will come when people will value them more highly than the price of paint and his own life. It is the entirety of the macro-principle in process, in conflict and in constant evolution that undermines the center. The structures of the margins constitute a reality, a creative rupture on the one hand and a morphological isolation that defines a unique style as a result of order mess and breaks inside of the art structure. They are "belonging to different fields and very different discursive genres. They serve as models that can be applied to other content, ) Foucault .p52) . The emergence of Romanticism in Spain can be traced back to the artist Francisco de Goya (1746-1828). The French Revolution provided a significant impetus to the growth of a romantic style influenced by classicism, which led Goya to become more absorbed in the heritage of Spanish painting. He initially adhered to the tenets of classical art, (Seco et al., 2013). as evidenced by his work at the royal palace, where he created forty wall tapestries depicting various aspects of Spanish life in a decorative style that evinces the influence of Rocco. These tapestries exemplify his technical proficiency. In emulating and portraying the forms of the human body and adhering to the prevailing colour schemes evident in the works of Velázquez and Jacques-Louis David, with their bright hues, Goya nevertheless departed from the Rococo style. (Seco et al., 2013). Instead, he began painting portraits of members of the Spanish aristocracy. The style underwent a transformation, and it is evident in these works that he was influenced by the photographers Velázquez and Rembrandt. In 1795, Goya became the first photographer of the royal court. (Ismail (2010), p43,44)



Fig30



fig31



fig32

Gombrich believes that Goya was the first least likely to be led by the external beauty or ugliness of the object being depicted. The subjectivity and unbridled emotions of the artist began to emerge through a symbolic structure and a semiotic system, which appeared in the features of the political figures as psychological discontent.) Gombrich (2016) p.488) With the characteristics of Romanticism, there emerged a tendency to non-compliance with tradition and the unleashing of the imaginative wildness in style, spontaneity and relative freedom to dispose of the artistic structure without submission and strict rules. He concentrated on portraying a range of human emotions, including fear, terror, panic and pain, which contributed to the advancement of folk and traditional arts and established the individual imagination as a dominant force, influencing the liberation from the ideas of the classical schools. Absolute subjectivity would not have been within the reach of art and would not have emerged except from the intellect, had it not been for the involvement of The absolute It can be argued that subjectivity would not have been accessible to art and would not have been expressed except by thought if it had not been involved in any way. In order to be a realistic subjectivity corresponding to its concept in the external reality, it must return to itself. Thanks to this transition to reality and direct contact with it, the absolute is discovered as the true and authentic absolute and thus becomes accessible to perception and artistic representation. Consequently, the primary objective is to examine the internal conflict experienced by the individual.(Hegel,(1979) p39)



Fig33



fig34



fig35



fig36

It becomes necessary for the artist to find new combinations of formal vocabulary that have a new and direct effect and are equivalent in importance to what he wishes to express. (Nobler(1987) p232) Francisco Goya's transition from Neoclassicism and Rococo is evidenced by a clear shift in both thematic and formal aspects of his work. This shift is evident in his representation of mythical characters and historical literature aspects (Elgammal et, 2018). and folkloric subjects, which had a profound impact on the public. These paintings, which were created during the period of the French Revolution, can be

seen as a clear expression of Goya's pessimistic views on the state of society. Furthermore, they demonstrate his aspiration to adopt a more dark Romantic concepts and style of painting. he was inspired by the lighting and darkness spots by Caravaggio tonalities on flesh-paint altering of the source light sightings, in full accord with the invented accident light and shade composition (Lee et al., 2018). as a subject he criticized politics matters and religions matters such as a scene from the forcibly bewitched painting and saint francis borgia helping a daying impenitent and Witches Sabbath paintings .



Fig37



fig38



fig39



fig40

The earliest transformation of Goya's artworks can be observed as a result of physiological effects and his loss of hearing.( Junquera( 2003 ), p.12) , Goya employed a technique of Copper etching, . The artist sought to express his ideas in a new and innovative way. It is important to note that certain forms, symbols, and expressive structures may become worn out doesn't have much effect on collective mind , due to their excessive popularity and repeated uses. In such instances, Another form shifting is noticed with diffrente teqniques and shaping also shows brutality and absurdity of society he not only used art to express himself but also to capture event to record it in a visual picture , series known as (Disperate ) another called ( Las Capricos), in which he expressed his sarcasm towards negative phenomena and the chaos of Spanish society. The series consists of eighty engravings that include satirical representations of the prevailing popular myth, harsh, biting, critical and offensive representations of the class, and an unprecedentedly violent attack on many of the values established in Spain since he began painting at the royal court.(jundi, (2013) p 128). He commenced his artistic career at the royal court (Radden, 2021) , where his works reflected the manifestations of luxury, extravagance, indifference and themes that resonated with the bourgeoisie. However, as his oeuvre progressed, we begin to discern the emergence of stylistic shifts that would eventually lead to his critique of the myth that played a role in stereotyping and normalizing the ideology and tragedies of the poor class. (Seco et al., 2013). He employed a diverse range of techniques, including oil painting and even copper etching, This has also shown the transformative potential of these techniques (Elgammal et al., 2018). (figures from 41 to 44 from collection las capricos )



Fig41



fig42



fig43

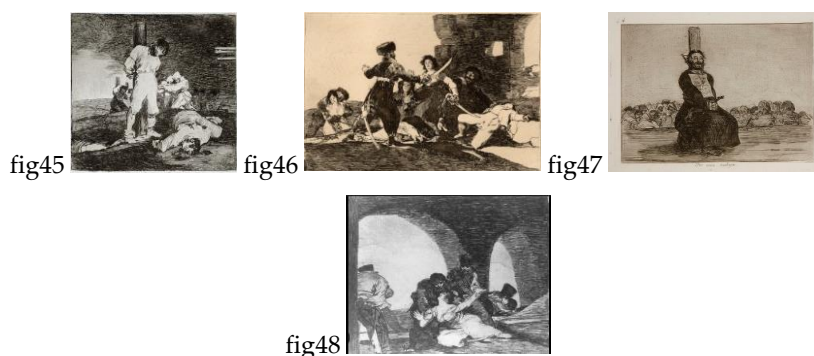


fig44

The disorder in his nerves resulting from his use of lead in his works, a disorder that causes nightmares as well as some psychotic conditions (L. Goldstein, 2020). , in addition

to suffering from hearing loss and some paralysis in his body, contributed to his creative output. He created independent aesthetic opinions and statements. He embraced his nightmares as sources of inspiration, rather than depicting them in a painting. Instead, he produced a substantial number of prints in which he employed a new technique of acid etching. Additionally, he addressed some of his works from the collection of unrealistically depicted scenes and illusions, which also included themes and dramatic scenes. His characters from the circus were depicted as narrating certain events or tragic and mythical issues, religious, historical, or political conflicts. These scenes often featured visions of witches and strange ghosts, with the intention of condemning reactionary forces, cruelty, and oppression. Others were limited to giving shape to the artist's nightmares. (Gombrich, (2016) p488) it's his method of breaking down the boundaries between reality and fiction. Not only with Metaphysical forms but also by moving to black and white pictures, Through a series of shape transformations, he expresses surprising metaphysical worlds, (Somasundaram, 2000). exploring the human experience in all its emotional, imaginative and rational aspects. The artist's approach involves presenting facts as individual incidents to create a unique presence with combining his view of phenomenon with a curtain martial so the selective martial are important to feature the isolated creative subjective mind, which are then interpreted through emotional and internal reaction. This strategic positioning within the formal template allows the artist to explore and defines personally the relationship between content and form. In the context of this artistic practice, the concept of the spiritual being in opposition to natural meanings serves as a foundational and guiding principle. This principle provides a natural, physical and sensory form. However, this form transcends the limitations of superficiality and impenetrability by achieving its pinnacle through spiritual union and integration, becoming a reality corresponding to the individuality of essential existing. (Hegel (1979), p334) Francisco Goya was similarly influenced by the artist Jacques Callot, and addressed the theme of war in a series of works and ink drawings, including the Horrors of War series, which documented scenes from the Peninsular War between the United Kingdom, Spain, and Portugal. This series was created between 1807 and 1814, and overlaps with scenes from the Spanish War of Independence. The Spanish War of Independence represented a turning point in Goya's work, marking the first instance of his incorporating elements of mutilation, brutality, ugliness, and intensity into his expressive forms, which had previously been devoid of such characteristics. These elements were inspired by the wars and disasters that the artist witnessed. The artist's experience of witnessing wars and disasters contributed to his artistic development by prompting a dissolution of the form and the selection of its elements. The bloody and ugly work formations can be understood as a formal response to the emotion, as the sense of beauty requires a response to the element of form. Furthermore, human beings are not fixed and changeable entities, and their aesthetic sensitivity is a dynamic and evolving phenomenon. The formal transformation is the initial manifestation of a change in aesthetic values. It is an abstraction from sensory impressions and emotional and subconscious data. The form is consistent with the aesthetic standard as a direct emotional reaction and a means of manifesting intellectual and philosophical values. By abandoning idealized beauty to show the novelty and tragic reality of wars, (Dark Romanticism) paved the way for other artistic currents and reinforced the features of absurdity and nihilism. The end of the Enlightenment, the end of the illusion of myth, and the transition to more expressionism by addressing the themes and crises of actual reality mark a pivotal point in the evolution of art. A collection of 47 works, which can be considered a significant departure from the artist's usual style, depicts a range of realistic scenes of the devastation caused by the Spanish Civil War. These works are characterized by their depictions of the aftermath of the conflict (Qutb, (1998) p, 100) and often include images of torture and abuse of men and women. The collection lacks an attractive romantic aura; the bodies are piled up and do

not appear beautiful. But Causing aesthetic dissatisfaction There are no differences or transformations in the artwork compared to the group he produced previously with shapes but with figures and showing the importance of contrast and light to give the picture more depth and dramatic features , which were (Las Capricos). With the collection (Disasters of Wars) (Newmar(1960) p.37 , 38 . ) approaching to evident the most complex image of war as a human disaster( , which is expressed through his vision and perception as an artist. This is influenced by the pattern of acquired predispositions and perception schemes instilled by the social environment, as well as the field of relationships. The organization of social relations and symbolic relations within society is conducted through the application of rules, which in turn constitutes symbolic violence. (Bourdieu ,(2012) p21) the whole genre of printmaking. Goya's graphic style was impacted on his contemporaries. And although the form of artistic expression is radically different from painting, prints are instrumental in defining for expression, just like the painter does through his painted works(Wu et al., 2023). (figures from 45 to 48 from the collection called disasters of war )



Goya used monochrome color scales, mainly dark shadows, which were in many cases used without usual other tones in the background of the paintings thus, they can be characterized as grisailles (Martinez-Conde et al., 2015). And the technique of secco painting, whereby oils were also used to paint the plaster walls of his house that he spent in isolation rest of his life , his solitude inspire him by making 15 paintings collectively known as the Black Paintings, which constitute a single collection. The psychological and physiological distress caused by social situations, resulted in the formation of a unique aesthetic consciousness. This aesthetic solitary appropriation described by Adorno, as well as the individuality of appropriation that attempts to overcome psychological alienation through the emotional catharsis caused by the artistic construction process. Consequently, the artist's creative autonomy is evidenced by the non-content, formal and technical selections employed as a language abstracted from personal conceptual identity. Goya's Artistic isolement , during the French Occupation as cynical self-interest (Hackshaw, 2019). The idealist concept of art dominant in the 19th and early 20th century, tied to strict methodological dogmas, reserved unCategorical and to a large extent negative assessments for Goya's late works the impact of isolation and solitude for his illness and lose of his family also his desire to withdraw from the mess of society he embodied his emotions in his forms how isolation impacted and inspire the practice of painting freely , and by technical diversity and the expression of the critique-self and free will in creative action and achievement serve to form an artistic and style autonomy . also create aesthetic dissatisfaction and it also called by Freud unheimisch , The peculiarity of the ugly follows the expressive pattern of perceptions of the elements of ethereal ugliness, namely in an alienating formal format that leads to the emergence of an esotericism of individual dissatisfaction. The ugly, to the extent that it is formed by the mixing of mental thoughts and perceptions, arouses pleasure. It also refers to dissatisfaction, discomfort, pain, aversion, hatred and dislike. This phenomenon is so powerful that it overrides and annihilates the pleasure and creating new forms is a



way to catharsis from that pain. The consequence is the creation of an original work of art. (Stace, (2000), p. 103) The works of the Goya black paintings expressed emotions through a variety of unconventional units and stylistic diversity, which resulted in a discordant and cacophonous harmony. This was achieved through the use of unconventional compositional structures, the incorporation of ugly forms or primitive shapes, color dissonance, abnormal experimentation, and the utilization of diverse mediums. (figures from 49 to 52 are from collection of Black Painting )



Indicators of the theoretical framework :-

From an artistic perspective, the concept of transformation can be defined as the process of affecting symptoms and transferring them from one form to another or one state to another, with the aim of revealing possibilities that have not been observed. Transformation processes occur in various aspects. They are related to the concept of evolution within social systems as a result of external stimuli and stimuli with the effect of trauma. Therefore, the means of receiving the perception of the experience and interacting with it differ. Prior knowledge of the experience is received, in addition to tribal knowledge, which is based on analytical and experiential knowledge. Concepts are formulated through the processes of continuous creation, which are based on experimentation. In contrast, the arts do not evolve; rather, they change and transform. This is because they are subject to a shift in aesthetic, technical and content standards, which is based on the interaction of the mental image inspired by imagination, based on what the senses perceive. Furthermore, the artist's insides interact with the material to reveal another. In this stage, the artist employs materials to translate the idea through the mechanics of innovative thinking. These processes depend on intuition, insight, inspiration, creative artistic sense, and selectivity to form different formal structural structures in style and technique in proportion to the idea to be expressed , The formal transformation is a change in the systems of the elements of the artistic achievement that follows the subjectivity of the artist to be expressed by form and color .Therefore Formal transformation is not limited to the structural external body; it also encompasses the expression, which is defined as the change in the signifier and signified, image and meaning. Furthermore, forms can be transformed through the use of different techniques. This can be observed in the formal change in the external structure and projection treatments, as well as in the composition of lines and the materialization of subjects. Manipulation of the elements of the painting can also result in a change of subject, which is also a formal change through the relationship of form to content. The oeuvre of Francisco Goya is characterised by a diverse array of styles, forms and techniques that address historical, social, anthropological and physiological themes. These themes are expressed through the artist's subjective emotions, influencing the evolution of modern art. This has led to the emergence of stylistic and formal transformations.

**Research Methodology:-**

To achieve the objectives of the current study, which is to identify the formal and stylistic transformations in the artworks of Francisco Goya, from which we obtain a series of results and conclusions, based on the cognitive foundation in the theoretical framework, I relied on what was reached theoretically also according to the cognitive reading in the totality of the artworks, identifying their references, methods and symptoms to feature formal transformation, adding what was highlighted in the indicators as a summary.

**Conclusions :-**

1. Francisco Goya, an artist who began his career in the royal court, adhered to the rules of the classical school in his early works. He composed shapes and color schemes in accordance with the imposed themes, deviating from the classical style. His portraits and portraits of the ruling families and images illustrating the luxury life were executed in the style of Racoco, which expressed the common ideal of beauty and reflected the social taste for beauty.(fig 33 , 34 , 35 )
2. The consequences of adhering to the classical artistic system led to a revolution to break it, and it became necessary to practice the true artistic practice of art. He commenced with a series of Romantic oil paintings in which he expressed his subjectivity, influenced by artists such as Rubens, Michelangelo, Velasquez and Melendez.( fig 37 , 38 , 39 , 40)
3. The subjects of his oil paintings varied between representing and depicting what was common in society at the time, such as folk tales and mythology, mythical figures. He depicted scenes of witches, demons, giants, circus clowns, bulls, scenes of war conflicts, prisoners and events that he quoted from the daily life of simple people in a dramatic manner.(fig 41 , 42, 43 ,44 )
4. The artist's use of shapes reflects his subjective understanding of reality, and these shapes are commensurate with the subjects he depicts. This results in a wider vitality. He employs abundant color densities and adheres to the rules of perspective and dimensions to imbue his realistic characters with a sense of depth and realism. Derived from this, he draws bodies as dark and light color blocks, indicating a high level of skill in the distribution of light, which arouses aesthetic dissatisfaction He does not hesitate to paint faces and shapes that are ugly and deformed.
5. Goya employed a sorts of methods with his artworks with oil colors and acid etching on diverse substrates through the application of scratches. Additionally, he created a series of ink works. The prints enabled the artist to delineate lines and colour spaces, thereby conferring verisimilitude upon his painted figures. He accorded particular attention to the clarification of specific details and the reduction of others. The artist's uninhibited imagination is evident in these collections, which were influenced by the German artist Albrecht Dürer and his prints.
6. The themes of the acid-painted collections were diverse, encompassing metaphysical events, human bodies with donkey heads engaged in human activities, strange creatures such as owls, bats, giants and mythological creatures, and the Disasters of War and Famine collection, which depicted bloody scenes, torture practices and scenes with ambiguous psychological contents that expressed the artist's inner thoughts.(fig 45 , 46 , 47 , 48 )
7. The artist's expressive tendencies in his paintings were motivated by external stimuli and internal responses. He suffered from a range of mental illnesses, including psychosis, and endured various health ailments, such as paralysis, hearing and vision loss, and chronicled accidents and social conditions. However, his over-expressed inner emotions and psychological states.

8. The artist's final phase involved a series of wall paintings. These works sought to illustrate the artist's psychological and philosophical dimensions as well as his alienation from reality . They were characterised by a preponderance of imagination over reality, as evidenced by the artist's use of mythological themes and images of women, wrestlers, witches, demons and animals. To move towards more abstractly representation more conceptualism The compositions were painted on a wall of a house and included a vast array of colors. These included pastel and oil colors . ( fig 49 ,50 ,51 ,52 )

9. The artist exerted a profound influence on modern European arts , including expressionism, surrealism, and brutalism. His forms encouraged an elevation of the concept and content at the expense of the form. This paved the way for the emergence of artistic genres that employ material in order to express in a more free and unrestrained manner.

## References :-

1. Abdelhamid, Shaker, 1987, The Creative Process in the Art of Photography, Kuwait, National Council for Culture, Arts and Literature,
2. Abdul Wahid Lulla, 1982, Encyclopaedia of Critical Terminology, vol. 1, Dar al-Rashid Publishing House, Baghdad,
3. Adel ,Mustafa, 2007 ,Understanding Understanding Understanding, Cairo, Dar Ruya, 1st edition,
4. Anheim, R, 1974.: Art and Visual perception: a psychology of the creative eye, Berkely, univ of California, [https://monoskop.org/images/e/e7/Arnheim\\_Rudolf\\_Art\\_and\\_Visual\\_Perception\\_1974.pdf](https://monoskop.org/images/e/e7/Arnheim_Rudolf_Art_and_Visual_Perception_1974.pdf)
5. Astolintz, Jerome, 2006, Art Criticism, tr: Fouad Zakaria, Dar Al-Wafaa for Printing and Publishing, Egypt,
6. Badawi ,Abdulrahman, 2008, Encyclopaedia of Philosophy, dhawi Qurba, Qom, vol 3 , 2<sup>nd</sup> print ,
7. Bassiouni, Mahmoud, , 1994, Secrets of Plastic Art, Cairo, World of Books, 2nd edition
8. Bergson, Henry, 2015. Evolution as Creator, tr: Mahmoud Mahmoud Kassem, National Centre for Translation, Cairo,
9. Bourdieu, Pierre 2012, , Rules of Art, translated by Ibrahim Fathy, Egyptian General Book Organisation, Cairo,
10. C.J Ducasse, , 1929 The Philosophy Of Art , N.Y . <https://doi.org/10.2307/429923>
11. Ehrlich, Victor, 2000, Russian Formalism, tr: Elwali Ahmed, Arab Cultural Centre, Casablanca, 1st edition,
12. Elgammal, A., Liu, B., Kim, D, Elhoseiny, M., Mazzone, M., 2018. The Shape of Art History in the Eyes of the Machine. Proceedings of the AAAI Conference on Artificial Intelligence 32. <https://doi.org/10.1609/aaai.v32i1.11894>
13. Elgammal, A., Mazzone, M., Liu, B., Kim, D., & Elhoseiny, M., 2018. The Shape of Art History in the Eyes of the Machine <https://arxiv.org/pdf/1801.07729>
14. Emhaz, Mahmoud, 2009, Contemporary Art Currents, Mutabaat Company for Distribution and Publishing, Beirut, 2nd edition,
15. Foucault, Michel, 1987, Fossils of Knowledge, trans: Salem Yifut, Beirut, Arab Cultural Centre, 2nd edition,
16. Fronzetti Colladon, A., 2024. Communication as a driver of change. <https://arxiv.org/pdf/2402.15863>
17. Gamal Qutb, Art and War, Egypt, Misr Library, Said Gouda, 1998,
18. Gambini, R. & Pullin, J., 2024. Quantum panprotopsyism and the combination problem <https://arxiv.org/pdf/2402.03393>
19. Goldstein, J.L., 2020. The Spanish 1918 Flu and the COVID-19 Disease: The Art of Remembering and Foreshadowing Pandemics. Cell 183, 285–289. <https://doi.org/10.1016/j.cell.2020.09.030>

20. Gombrich, Ernst, *The Story of Art*, tr: Arif Hadifa, Bahrain Authority for Culture and Antiquities, Bahrain, 1st edition, 2016. <https://archive.org/details/bookn100>
21. Hegel, 1979, *Romantic Classical Symbolism*, trans: George Tarabishi, Dar al-Tala'a for Printing and Publishing, Beirut, Lebanon, 1st edition
22. Ismail ,Allam Nemat, 2010, *The Art of the West in Modern Times*, Egyptian General Authority for the National Books and Documents House, Egypt, 5th edition,
23. Jagodzinski, John J. 1977, *Aesthetics, aesthetic education and art education*, Thesis (M.Ed.)--University of Alberta.
24. Jundi ,Nadim, 2013, *Nietzschean illuminations*, Beirut, Lebanon, Dar Al-Farabi, Volume 2, First Edition,
25. Junquera, Juan José , *The black paintings of Goya*, London ,Scala publisher ,2003.
26. Jürgen Habermas ,*The Theory of Communicative Action* , vol.1 , Boston : Beacon Press ,1987,<https://teddykw2.wordpress.com/wp-content/uploads/2012/07/jurgen-habermas-theory-of-communicative-action-volume-1.pdf>
27. Karam, Youssef, 2012. *History of Modern Philosophy*, Hindawi Foundation for Education and Culture, Cairo, Egypt,
28. Layton, Robert , 1981 *The anthropology of art*, New York : Columbia University Press
29. Lee, B., Kim, D., Sun, S., Jeong, H., & Park, J., 2018. Heterogeneity in chromatic distance in images and characterization of massive painting data set.<https://www.ncbi.nlm.nih.gov/pmc/articles/PMC6155539/>
30. lefevre, Jean-Pierre, 1994. *Hegel and Society*, tr: Mansour al-Qadi, University Foundation for Studies, Publishing and Distribution, Beirut, 1st edition,
31. Martinez-Conde, S., Conley, D., Hine, H., Kropf, J., Tush, P., Ayala, A., & L. Macknik, S., 2015. *Marvels of illusion: illusion and perception in the art of Salvador Dali*.<https://www.ncbi.nlm.nih.gov/pmc/articles/PMC4586274/>
32. Merleau-Ponty Maurice, *phenomenologie dela perception*· Gallimard, Paris, 1945· p. 488<https://voidnetwork.gr/wp-content/uploads/2016/09/Phenomenology-of-Perception-by-Maurice-Merleau-Ponty.pdf>
33. Monroe, Thomas, 2014. *Evolution in the Arts*, tr: Mohamed Ali Bou Dura, G1, General Organisation for Culture Palaces, Cairo,
34. Newmar, Sara, 1960, *The Story of Modern Art*, trans: Ramses Younan Cairo, Anglo Egyptian Library,
35. Nobler, Nathan, 1987, *The Dialogue of Revelation*, tr: Fakhri Khalil, Dar al-Maman, Baghdad, 1st edition.
36. Oweida, Mohammed Mohammed Kamel ,1993,, *Henri Bergson the Philosopher of Materialism*, Dar al-Kutub al-Alamiya, Beirut, Lebanon, T1,
37. Paul Thagard. (2014-6-23), "What Is the Self? An Essay On psychology today site <https://www.psychologytoday.com/us/blog/hot-thought/201406/what-is-the-self>
38. Perlovsky, L., 2010. *Beauty and Art. Cognitive Function, Evolution, and Mathematical Models of the Mind*. <https://arxiv.org/pdf/1012.3801>
39. Pu, W., Huang, J.-J., Sober, B., Daly, N., Higgitt, C., Daubechies, I., Dragotti, P.L., Rodrigues, M.R.D., 2022. Mixed X-Ray Image Separation for Artworks With Concealed Designs. *IEEE Transactions on Image Processing* 31, 4458–4473.<https://doi.org/10.1109/tip.2022.3185488>
40. R. Wellek A. Warren , , 1949. *Theory Of Literature* , New York , Harcourt, Brace, and Company ,
41. Radden, J., 2021. 'Mad agency', reflections on Goya's 'The Madhouse.' *BJPsych Bulletin* 45, 27–31. <https://doi.org/10.1192/bjb.2020.119>
42. Reed, Herbert: 1968, *The Meaning of Art*, Tr: Sami Khashba, Dar al-Kitab al-Arabi for Printing and Publishing, Cairo,

43. Santayana, George, 2001, *The Sense of Beauty*, tr: Mohamed Mostafa Badawi, Egyptian General Book Authority, Egypt,
44. Sartre, Jean-Paul, 1990 *The Theory of Emotion*, trans: Hashem al-Husseini, Lebanon, Dar al-Maktabat al-Hayat,
45. Seco, C., López, V., Arauz, G., Redo, A., Palacios, J., & Tejada, J., 2013. Goya's artwork imaging with Terahertz waves. <https://arxiv.org/pdf/1305.3101>
46. Seco-Martorell, C., López-Domínguez, V., Arauz-Garofalo, G., Redo-Sanchez, A., Palacios, J., Tejada, J., 2013. Goya's artwork imaging with Terahertz waves. *Optics Express* 21, 17800. <https://doi.org/10.1364/oe.21.017800>
47. SOMASUNDARAM, S., 2000. Did prostaglandin E2 stimulate glucose absorption in rat intestine? Reply. *Gut* 46, 140c–1140. <https://doi.org/10.1136/gut.46.1.140c>
48. Stace, Walter, *The Meaning of Beauty: A Theory of Aesthetics*, trans: Emam Abdel Fattah Emam, Cairo, Supreme Council for Culture, 2000.
49. Wu, Y., Nakashima, Y., & Garcia, N., 2023. Not Only Generative Art: Stable Diffusion for Content-Style Disentanglement in Art Analysis. <https://arxiv.org/pdf/2304.10278>
50. Ziadeh, Maan, *The Arab Philosophical Encyclopedia*, Volume I, Arab Development Institute,