

The Artistic Pillars of the Arabic Character between Stillness and Movement

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ABSTRACT

The artistic work, by its nature, suggests more than it is due to its carrying sentences and figurative relationships that are intense and rich in meanings, where the direction or style is one of the means that impart aesthetic and technical values to the emergence of the idea and it is one of the important elements in the creative process, and we can realize this meaning by reading a number of One of the paintings that inspired the Arabic letter as a formative value in the design process.

Despite the difference and diversity of the form of the Arabic letter, it is characterized by its wide plastic ability and its superior ability to respond to different experiences and technical requirements, as it is characterized by an abstract symbolic style expressing mental and emotional states.

Artists have always expressed in letters their emotions and creative visions, and each artist develops his own style of dealing with the letter, and through this expresses directly or indirectly his own experiences. Strong or weak, intense or dispersed, static or mobile.

The Arabic letter is a comprehensive artistic language in line with all traditional and contemporary artistic techniques, enriching our Arab identity, and helping the artist to express his imagination and the issues he discusses. With perfect craftsmanship and unique creativity, and thus the letters were characterized by flexibility and smoothness to overcome the cognitive role in transferring information to an artistic and plastic style with expressive dimensions that convey meaning.

KEYWORDS

Artistic Components; The Formal Rhythm Of The Arabic Character; Arabic Calligraphy Development

Introduction

The Arabic Character are rich in artistic data, and from here it took its proper place in art in terms of intonation and improvement, and in its use of abstract forms that were and still inspire artists in their creativity. Derived from the Arabic Character and there are two ways to benefit from the Arabic Character:

The first method: the Character in it is a basic plastic element in the painting (read) according to the rules of writing and what the language indicates. It has a clear meaning for the recipient and retains its well-known fixed geometric structure.

The second method: The Character has nothing to do with the content of the painting (unread), as the Characters are written in an artistic way that does not adhere to the rules of the Arabic Character, but some of them used words to express the content of the painting in artistic forms, affected by the properties of letters in terms of softness, flexibility, creative response and

freedom of movement, meaning that the Characters are Moving figures and bodies with an emotional self-organism complement the painting only.

Hence, the Arabic Character has influenced Western art, as the Spanish artist “Pablo Picasso” (1881 AD: 1973 AD) said about the Arabic Character “The farthest point I wanted to reach I found Islamic calligraphy preceded me to it.” The point that Picasso wanted to reach is movement and aesthetic harmony. In the painted painting, the Arabic Character is characterized by many things, the most important of which are:

The possibility of being formed in any geometrical shape and conforming to any image.

The similarity of Arabic calligraphy letters with the human body and other creatures.

History of Arabic writing

Researchers differ in the nature of the form in which the Arabic writing was at its beginning, and some believe that the origin of the Arabic writing is dry and has turned into soft with the speed of writing, and others believe that both types of dry and soft have been present since the beginning of writing in the Hijaz.

Thus, since its inception, the Arabic Character has taken two important directions that distinguished its forms. The first is the dry style, which was used in the early days of Islam in writing the Noble Qur’an, then it was used in decorating buildings and minting coins, as it was used in the titles and decoration of manuscripts, and the second, the soft style, which is a soft style that is soft to rotate and did not. There are early writings in this style, but researchers assume that soft writing comes from the speed of dry writing, which later received approval, so it developed and took a new trend in writing. The interest of the Arabs in writing and its refining was not clear until the beginning of the Islamic era when the Prophet “Muhammad” - may God’s prayers and peace be upon him - commanded to pay attention to it and he was ordering his companions to write down the revealed verses of the Qur’an first-hand, which encouraged Muslims to improve writing and try to clarify and control it.

This interest led to the emergence of new names for Arabic writing in relation to the place in which it is written, and thus we see what is called “Makki” in relation to “Makkah Al-Mukarramah” and “Al-Madani” in relation to “Madina Al-Munawwarah” and “Kufi” in relation to the city “Kufa”. And clarity as the Noble Qur’an was written in it until the end of the era of the Rightly-Guided Caliphs. As for the soft handwriting, it received attention and spread rapidly and was known as Naskh or Hijazi Naskh, and writings dating back to after the construction of Kufa were discovered directly, and this indicates that the soft handwriting is too old to be derived and developed. So quickly from the Kufic script itself.

Characteristics of uniqueness in the characteristics of Arabic calligraphy

The Arabic calligraphy and Character is distinguished from the rest of the fonts of other peoples and races in that it is one of the finest and most beautiful fonts in the world, with its good shape, beauty of geometry and exquisite pattern, which attracts the eyes of the beholder. In fact, it is characterized by several things, namely:

Geometric susceptibility:

With his ability to keep pace with this formation without any change or alteration to the essence of the Character or word, and therefore the aesthetic logic in the Arabic Character is due to several things (originality, mastery, non-imitation, regularity).

The similarity of Arabic calligraphy Characters with the human body and other creatures:

The eyebrow is similar to the Character ن, and the Character ع is similar to the eye, the mouth is similar to the م and the Character س, and the folds are with the letter هـ, and the أ is in humble stature according to its inclination, and the single هـ is called the cat's eye, and the ط is similar to a sailing boat, and so on.

The Arabic language is rich in synonyms and has broad roots:

This helped to provide her with a great collection of words that represent each other, clarifying, bringing and improving the meaning.

We see this in poems, mosques of wisdom and others....., all of this provided Arabic calligraphy with renewed capabilities to deal with the letter and produce it with images that reveal the hidden meanings of the words before reading them.

Arabic Character and formal rhythm:

Arabic calligraphy is one of the most prominent Islamic arts that takes rhythm in its structure within its components, where rhythm is found in the manifestations of nature through the rhythmic march of the four seasons, the phenomenon of night and day and the movement of the sun and the moon. Plastic art in general and Arabic calligraphy in particular, as it distinguishes the type and shape of the line, and it has a functional and constructive role in unifying the formation of visual elements within the linear composition, and depends on symmetry, symmetry and exchange between soft and geometric lines and multiple spaces in their distribution to give the greatest possible rhythm of formality.

Arts borrow the term melody, which carries a completely different meaning from its conventional musical connotation. The melody in the plastic arts expresses the relative intensity of each of the multiple colors in relation to the general light of the painting and its reflections. The term melody in modern Arabic calligraphy plays a key role in determining the shape. Harmony between colors and lines can create an illusion of light and shadows as a result of the convergence of pure, unmixed colors.

Components of formal rhythm in Arabic calligraphy

The nature of the formation of Arabic calligraphy is based on a sequential event based on diversity and repetition, this kinetic sequence achieves a kind of rhythm.

The movement

It is an element of formation in the visual arts in general, and Arabic calligraphy in particular, and the forms of movement vary: linear, wave, helical, radial, and vibratory figure (1)The most important factors for achieving movement in a linear composition are the structural relations between vertical and horizontal letters, and the movement of space within the composition and its significance.



figure (5)

- Detail from the composition “Subhan Allah” by the Emirati calligrapher “Mohammed Mandi” showing the movement of letters within the composition space - Gouache on paper - 68 * 30 cm - 2008 AD - Private acquisition - Dubai - United Arab Emirates - Source: Tareeqah Exhibition catalog - 2014 AD -

The artistic elements of Arabic calligraphy

Arabic calligraphy derives its plastic value and aesthetic dimension from its forms and structures, and from its identity and independent entity.

Tide (vertical span)

It is an adjective in the vertical standing Characters (such as alif, lam, ta'a, za' and lam alif) and is called the fingers. This adjective gives the Character the ability to extend vertically and the ability to control its length and shortness. This adjective also plays an important role in the intonation and artistic rhythm – Figure (2) – which comes here as a result of repetition. For the drawn Character, where the long periods of speech play the role of silence, as they attract the eye for a moment towards stopping and steadfastness in the vertical durations.

Characteristics of vertically extended lines:

It gives a sense of growth, escalation, loftiness, elevation, and rising strength, and it evokes a sense of the third dimension or the depth resulting from the repetition of the letters of the Alif of varying lengths.

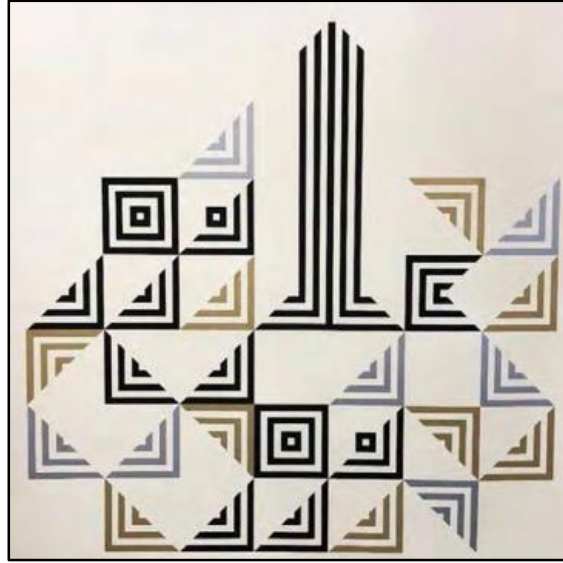


figure (2) “Noor Ali Nour” by the Saudi plastic artist “Lulwa Al-Hamoud” - 122 * 152 cm - 2019 AD - Tabari Art Space - Dubai - United Arab Emirates - Source: Catalog of the Dubai International Exhibition for Arabic Calligraphy - p. 112.

Multiple form of a single Character

The Character can be drawn in Arabic calligraphy in more than one way and style, as it falls between ductility, rigidity and engineering, and this may be the reason behind the emergence of more than one type of Arabic calligraphy (such as Kufi, Naskh, Thuluth, and others.....), where the Arab calligrapher created a large group of The different forms of the single Character, so we find the alif in the Kufic script resembles a spear, in the thuluth script with a straight sword blade, and in the diwani with a twisted corn leaf, and so on in the rest of the fonts - Figure (3) - we also find that the Character is multiple in one type of calligraphy in more than one form. The quality of the artist is the choice of the appropriate Character form in his calligraphic works, which helped in the process of artistic formation and achieving compatibility and harmony between the shapes of letters and the spaces allocated to them (their floors).



figure (3) An illustration of the different letters in the different types of fonts
- Source: <https://bibliapaarab.wordpress.com/styles-of-writing/>

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