

The Arabic Literal Painting: An Arab Plastic Identity or a Passing Visionary Adventure

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Objective: The research aims to find an Arab plastic identity with distinctive features. **Conclusions :** The Arabic language consists of its two-way letters: the pronounced syllable, and the visible written, The Arab creativity focused on the spoken voice and neglected the visual aspect, so Arab culture became verbally uttered and not concerned with what is written , The Arabic letter possesses enormous components, capabilities and potentials if someone is interested in it and builds on it, which is what the nation has missed for ages , That interest in the Arabic letter in its aesthetic form did not begin until the middle of the last century and was timid. **Recommendations:** The researcher recommends active attention to the technical aspect, and Arab visual capabilities , Recommends that the bodies and institutions concerned with education concern to include Arabic calligraphy in their curricula from the first grades , The inclusion of art related to Arabic calligraphy, whether at the theoretical or practical level, in the curricula of education to nurture future generations on the sense of the aesthetic of the Arabic letter in parallel with the sense of the aesthetics of language.

Key words: *Arabic literal painting, plastic identity, visionary adventure.*

Introduction

From the beginning of the search in it, and about it, about its origins and roots, about its history and geography, art has remained, until the present day, that unknown about which opinions differ and collide in the context of its search for it, and in it, philosophies and philosophers flatten in their pits about the sanctuaries of its existence and the manifestations of its presence. It separates our neighborhood even for the seer to think of it as a demonic plant on the wall of human knowledge, and at other times clashes with the diversity of knowledge even for the researcher to consider it as the son of all human knowledge, it is just



as urgent that food is not devoid of it and no one interacts with it if it is a solo .. Art is a problem at times and it is a solution at times Another .. and every nation in its art what occupies it and expresses it, just as everyone in that nation has its own art, whether it is creative or enjoyable.

Everyone agrees on his necessity and they disagree on his definition, they agree on the necessity to care for him and care for him, and they disagree on his reading and feeling about it. He lived in the shadow of a philosophical greenhouse, like a butterfly in a cocoon, an era that lasted until the aspirations of the European Renaissance when he felt the completion and maturity of his personality, so he tore his cocoon and flutter, and since then he began his battles with all that, and those around him, all the knowledge embraced him and disavowed him at the same time. With the diversity of its manifestations and the differences in its affiliations and transitions between its existence as an individual activity and its tasks as a collective activity, there appeared in every nation methods of art that differ from the methods of other nations, and with the cross-fertilization of civilizations and their connections, art was a systematic thread between different nations. You can also find in the inscriptions of Islamic civilization what you can pick up in the distribution of Hindu shrines.

Art in the history of the Arab nation has a story that differs from that of other nations. And he had his battles, which he was desperate to prove his presence, but every time he returned with surgeries, he was relieved of his next stage. The cross-fertilization of civilizations could not produce what could be considered a legitimate son resembling the sons of other nations, but he had a young son with a look, features, and characteristics that could not be mistaken by its Arabism, and the taste does not deny the features of beauty and splendor in it.

Research Importance

The importance of the research lies in the feasibility of finding an Arab formation identity with distinctive features.

An Arab artistic identity that has long been lost by closed, yet dominant mindsets. An identity that stands on par with the identities of the arts in the other United Nations, and it is an identity that its children often deny, and the research here raises this identity and defends it by fighting the people of Mu'tah to raise their banner. It is the researcher's conviction that the Arab identity identity must be evident in creations in which the creativity of the Arab artist is manifested, as is the Arabism of the executed artwork, which is evident to its viewers.

Research Problem

The research faces a problem of an existential nature that revolves around the lack of agreement on the presence of plastic art with an Arab identity that can be found and dealt with in any work produced by an Arab artist and carrying the Arab spirit after the West took over the identity of the human composition in its entirety and branding it with its mark and did not recognize any nation with its artistic identity unless it carried Its character has stuck to its formation.

And it is supposed to search for a definition that presents a type of artwork that can be attributed to the Arab identity in terms of form and content, which he sees as represented by the literal painting that meets with the arts of other nations in the raw material of colors, inks, etc. it appears about them in the form of the artwork and its content that pleads the letter Al-Arabi is an aesthetic tool with a specific Arabic character.

Research Questions

The research should answer the questions below to achieve the desired:

1. What is the concept of identity, and what are its cultural components?
1. Does art have to belong to a nation of nations or a religion of religions specifically to carry its own artistic identity?
2. If the answer is (Yes), then what are the features that must be in the artwork to deserve his characterization as belonging to that nation or that people?
3. Can we find an Arab art product that can be rewards for the arts of other nations represented by the Arab nation?
4. What are the characteristics of this product, if any, that distinguish it from other products of other nations' arts?
5. Is it possible that the Arabic alphabet panel with its components, in terms of form and content, is the candidate for carrying the Arab identity?

It allows us to answer these questions and what emanates from them. It is possible to search for a new vision that introduces Arab literary art to humankind as an Arab contribution with a special identity in the field of global formation.

Previous Studies

There were many studies on the same subject presented by evident thinkers and artists in which their views differed between a believer in the value of the literal painting as a representative of the Arab plastic identity and refusing to consider it as well indicating that

the literal painting does not carry the specifications of the artistic painting, and we review some of those studies:

1. The shock of modernity in the Arabic painting. The happiest godfather. Damascus: Nineveh House. 2009

The writer is considered one of the most important art critics in the Arab world, and he has printed this book several times, and he sees that the Arab painting has not found anyone who writes its history and that it has suffered for half a century from the artificial rise and experiences of failure to determine its value and identity. Consequently, it calls for ridding the Arabic letter of patterns and emptying it from the spiritual dimension inherent in the repetition of religious writings in the classical way.

2. Letterboard: art and modernity. Charbel Dagher. Beirut: The Arab Publishing House. 2008
The writer who is a believer in the value of the Arabic letter, the literal palette, and his book constitutes an important shift in supporting the march of the Arab identity in art and its suitability for modernity and its developments.

3. Modernity restricted in the Arabic alphabet. Yassine El-Nossair. Damascus: Nineveh House. 2010

The writer is also a believer in the value of the Arab painting, and he sees in it the sufficient ability to express an artistic identity of the nation, but its problem lies in the fact that the prevailing culture in Arab societies and the domination of religious currents over our cultural awareness clearly limited the ability of that painting to keep pace with contemporary modern artistic currents.

There are many other studies of value in the same field, but we are satisfied with what we have mentioned.

Research Methodology

The research pleads with the descriptive analytical approach to present topics the research area with references from the comparative approach in some aspects.

A first step towards the term:

"Identity is what we inherit, not what we inherit .

What we invent is not what we remember

Identity is the corruption of a mirror that we must break whenever we like the image. When a letter is combined into a letter, i.e. tampering with an absurdity, a mysterious figure results in the clarity of a sound, and this slow clarity opens a channel for a meaning that has an image. All letters are ready to receive the shape / object, looking for a hand that creates the need for harmony. " (Darwish. In the presence of absence 371).

Identity and Plastic Identity: A Reading of the Concept

Is there such a thing as a formative "identity" belonging to a people, a nation of nations, a religion, or a sect? He said: The Jordanian, Palestinian, Arab, Western, Moroccan, Amazigh, Islamic, Maronite, or Orthodox formation? Or a Shiite?

The answer will be (no) very big ... so why all this dialogue between the two stakeholders on this concept? And how and why did all these differences arise between the critics, and all those inks were spilled on all these pages and all those libraries specialized in this broad and vague field were formed?

Identity

The word "identity" appeared in the dictionaries of the language, meaning: "a well-ventilated well", and it was said: It is minimizing the word (chasm), which is: "every profound devotion." (Complex P: 208).

Identity in the philosophical sense means the truth of the thing in terms of its distinction from others, and it is also called the unity of the self (Ibn Manzur. C.15 p. 276) and it is in this sense equal to the term (he is) philosophical, which refers to the stability of the thing in spite of its changes. , The essence (it is) and if its symptoms change. (Ibn Manzur c.15 p. 207).

And its meaning on the individual level, human characteristics and reality, and also are used to refer to the features and characteristics that characterize the individual personality, whereas a term identity is defined, on the level of the group, that it is a group of characteristics that individuals possess, and contribute to making them achieve the uniqueness and distinction.

Another definition of the term identity is that everything is shared by members of a specific group, or a social group that contributes to building a general environment for a country, and those individuals are dealt with according to their own identity. (Imad. P. 110).

Therefore, the identity in every nation is the characteristics and characteristics that distinguish it from other nations, and includes collective dimensions, so the term is based on differentiation and paradox, not on compatibility and factors of autism. (Imad. P. 112)

Ibn Hazm defined her by saying: “The only identity is that everything that is not anything but the thing is the same, as there is no mediating between identity and altruism other than one at all, so what went out of one of them entered into the other” (Ibn Hazm: 2/107).

Identity: A Political Concept Par Excellence

Just as the rest of the terminology that arises in the context of the paths of nations and its need for the language of speech in its terms and the rules of its linguistic and creative sculptures, concepts arise and terminology is formed and words are given in line with those needs. Given that political action is the most dominant of the reality of people and has the ability to act with their lives through its possession of the means of power such as the economy, money and the capabilities emanating from them such as the army, security, and currents of social mobility, these terms, concepts, and words often serve as the owners of those capabilities, so all of these terms And what follows it is burdened by the presence of the politician in it, and therefore it is a political par excellence whether the opponents want it or not, so what happens after that is employing the creativity in favor of the politician in one way or another.

It should be noted that there is a direct and strong correlation between the concept of identity and two other concepts that are common in the concept of identity, namely the concept of culture and the concept of globalization, as the first is the one who builds the identity while the second is the one who destroys it. We will show them in the course of the conversation.

The concept of identity arose in the context of freedom from colonialism, struggles for independence, a new geographical distribution, minority claims for rights, and perhaps independence (Point & Isar, p. 990). As a result, anthropological researchers set time and spatial limits for identifying identity, which produced a reflection linking the concept of identity with the concept of "habit" as identity being a form of habit, perhaps a lifestyle, a value system, or perhaps an ethical reference. So the "habit" of some peoples became more like a shield to defend identity (Point and Isar. P. 99).

There are elements of identity that must be fulfilled in order for identity to take its active place. The most important elements of identity, or what can be agreed upon among researchers in this regard, are: geography, history, geographical location, language and economics, and subordinate to other matters that are considered complementary and not one of the main elements. Thus, the rip factors in nations are more than the factors of monotheism, which is the back side of the concept of identity. It carries with it the problem of formation and disintegration together (Imad. P. 111). As for the individual, the identity of individuals is the sincere expression of an independent psychological self and thus it

represents the awareness of the human being and his perception of himself and what he believes is important in his life. (Imad. P. 111).

Identity Cases

The American psychologist Erikson defined the cases of individual identity in four, each of which carries a discourse with different characteristics. This discourse is reflected in various human expression tools, including plastic arts; Which:

- **Identity Verification:** It is individuals' awareness of their individual identity, which is based on self-esteem, respect for personal characteristics, and creative formation.
- **Identity lockdown:** A condition that affects individuals when certain things are imposed on them, such as: the type of clothes, or the imposition of themes or methods on their creativity, which leads to a lack of feeling of their own identity.
- **Identity disintegration:** A condition that results from a poor understanding of identity; Hence the absence of the ability to express it (Tantawi, p. 5).

These cases affect the cultural construction of individuals, which makes their cultural expression distinct, and therefore it is necessary to reveal the cultural role in building identity for both individuals and peoples.

The Role of Culture in Shaping Identity

The linguistic root of the word “culture” is the triple verb “cultured” or “cultured” in the sense of cleverness, dowry, or acumen (or acumen) i.e. it has become skilled, skillful, acumen, it is “cultured”, has cultured culture, and “cultured something” Other than that, man educated his discipline, refined and taught him. The verb “culture” is related to other meanings and meanings that may illuminate our understanding of this main sign, including its association with the awareness of the person or thing, his injury, and his victory, or his refinement and leveling, as stated in the Qur’an “wherever they are educated, they are taken and killed.” (61) “And kill them where you have educated them” (Al-Baqarah, verse 191 - and women, verse 91).

The Arabic Language Academy defines culture as "the sciences, knowledge and arts in which proficiency is sought."

There is a definition of culture from the perspective of Biology and another definition from the perspective of Sociology, and it is almost defined from the perspective of this science that it reaches two hundred definitions, or a form of definition, or perhaps more than that (Bseiso, p. 3).

Identity and Globalization

On the other hand, the contemporary world knew capitalist trends in the economic sphere, which soon opened to the fields of culture, heritage, and heritage inherited in various parts of the world, and aroused anxiety and even terror among the various peoples of the world, namely "globalization", which sparked discussions that have not ended in all thinkers of the world. Including the Western world thinkers who felt dangerous about the incursion of American capitalism not only in the economic sphere of their countries, but also in the cultural aspect. What is globalization?

Globalization is in the general definition of the process of spread outside national borders, and it concerns the areas of production, marketing and financing in the economic aspect (Bin Sousan and Labika, p. 961), but it did not stop at this point, but rather leaked to various affairs of life, including culture. And it posed a danger that most of the world's thinkers warned of, except for those of economic capitalism who saw it as a path that would connect the cultures of the world as it is a path that connects its economies, although what happened was completely different.

Forms of Globalization

- Social and cultural globalization: It is the increase in the interdependence between societies and the increase in cultural exchanges, represented by the tremendous development in transportation and communication. Therefore, it is supposed to contribute to building general human cultures while preserving the local cultures with various specialties.

Economic globalization: It is an increase in economic freedom and trade between employers around the world.

- Political globalization: represented by the rich and powerful countries imposing their military power on the weak countries and interfering in their decisions.

The impact of cultural globalization on Arab culture:

Between Globalization and Cultural Identity

Globalization seeks to create a model and unified world cultural system that does not accept distinctions or particularities. While cultural identity is characterized by the characteristics of exclusivity, pluralism and difference, and if imperialism is the product of the era of classical capitalism, globalization is the product of the era of neoliberalism. (Imad. P. 238).

Areas of Cultural Globalization

Globalization, as we have said before, is an integrated system in which the political side is linked to the economic side, and both sides complement each other with the social and cultural side, and there is hardly any independent aspect in itself. On this basis, cultural globalization is a phenomenon that is firmly and fully supported by the political and economic influence exercised by the stronger party in the international arena. The cultural field is considered one of the most dangerous consequences of globalization, as it relates to cultural personality, identity and belonging. (Imad. P. 244).

This can be seen through the dominance of the Western model in the arts and considering it the standard for all artistic products of the world. Hence, it was necessary to dig to produce an Arab culture and Arab art that could be freed from the dominance and normality of the Western model.

Art in Arab Culture

The Arab nation, like other nations, originated in its natural origins and lived through its conditions and produced its culture in a manner commensurate with the level of its development and in view of the difficult conditions it passed through in the south of the island and then migrated to the north and its formation of civilizations and kingdoms and its entry into the battlefield with the stitched countries and other kingdoms, it also injured its culture and its arts, Either from what her children's minds produced or what she exchanged with other civilizations.

Arabic Literal Painting: Definition and Clarification

It is an artistic painting that tries to find its identity, in front of an insightful eye that gathers the features of beauty in what you see .. There is a battle between a word that pulls the mind to read it and is preoccupied with its meanings and fields of significance in it, and formations calling for the eye and a sense of diving in its aesthetics, for this the Arabic literal painting appears in an unenviable position between the hearing ear and the foresight eye.

No one denies the relationship between the letter that constitutes the civilizational symbol of culture in terms of being a vowel, and the letter itself in terms of it is a formal symbol that can be drawn in different ways. Humanity needed thousands of years to be able to convert the voices that it was using to understand each other phonetically into forms and symbols that it read visually, so the letter (written) is the mental image of the spoken letter, and according to the nation's handling of its letters its culture is formed and a related science is created with it.

And reading the history of Arabic writing indicates great variations that occurred in the structure of the Arabic letter until it reached what it is and became ready to be an image of aesthetic value, as we will see later.

The inscriptions found in various regions in the Levant and Iraq indicate a fundamental difference between the shape of the Arabic letter in the past and the shape it settled in in the middle of the Abbasid era when the calligraphers of that period as Ibn Muqla and Ibn al-Bawab and Al-Mustasimi set rules for calligraphy and created rules for writing that are still used until now.

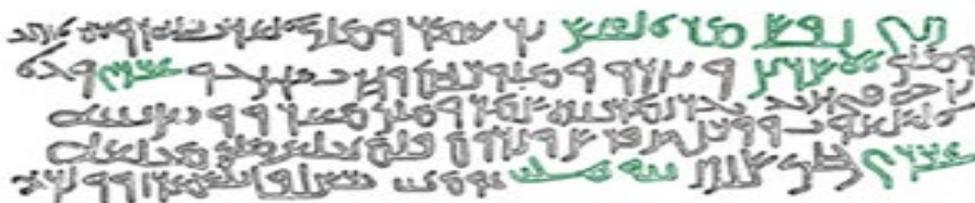
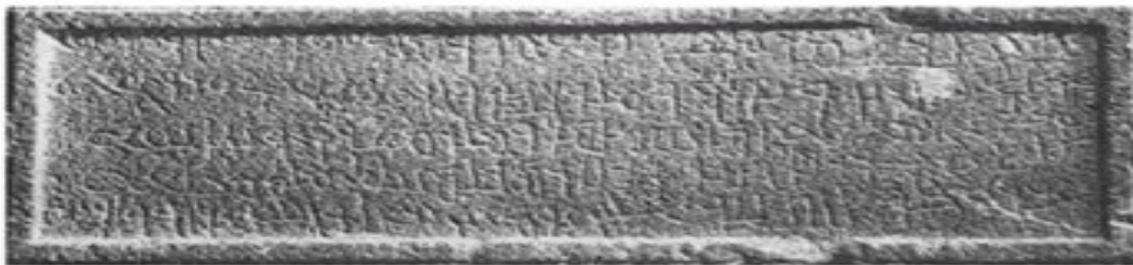
Despite the difference we are talking about, the method of writing indicates that these writings may be the distant ancestor of the Arabic letter, and that the factors of development have driven the Arabic letter as it has led others to the paths of refinement and development through protracted times. The advantage of the Arabic letter from other languages of the world is its ability to accept morphological change, and its willingness to take its position from the word ahead or late over others without causing a problem to the reader or the writer. And the letter in principle is a symbol drawn for a spoken voice. It is thus an abstract and meaningless form, but people at some point agreed to it and became part of their language. The proof of this is that mankind in its various languages pronounces its letters in the same way due to the unity of the awkwardness of the letters in the human pronunciation system, but it does not write it in the same way. And the letter has a purely abstract identity, as Charbel Dagher (Al Saeed. P. 10) says, and in the literal painting the letter loses its voice and its linguistic identity, and turns into a pure formative material (Al Saeed. P. 10), the literal painting is not an attempt to draw the sound and transform it into a shape, color and line, but rather Drawing the symbol and converting it from its classic state in regular writing to a picture of high artistic aesthetic value, i.e. transferring the audible audible to the state of the visual reciter. And the letter with the letter makes a word, and the word has its own meaning and has its semantic field whose meanings stand in its field and in these fields the word becomes a language, because it forms the phrase as the sentence, and this is the written language understood. In the literal panel with the readable words, the audible word is transmitted to the mind through the ear, and its speech here is different from its speech visible in the classic sentence, and its vision is visible as just a meaningful word that differs from its speech visible as an aesthetic value with specifications. The lettering started with the mysticism that was known to the Persians in The beginning, and then he developed the Persian mysticism, literalism, as it was he who made the letter his most influential instrument in knowledge. The Sufis started it, Fadlallah Al-Iterabadi, and then replaced it with the Turkish script. Literacy started in the Persian language, where the Persians found their letter and decorated it well before the advent of Islam (Nasir. Pp. 23-24). So, literalism is an art with religious and traditional reference based on Arab Islamic philosophy mixed with Persian philosophy (Nasir p. 24) and the literalism then is not only the alphabet, Rather, it has

become an art that is formed by the mixing of form and pronunciation. The form is visual and verbal, and color can be added as a visual component that supports the shape and gives it its aesthetic (Dagher. 83).

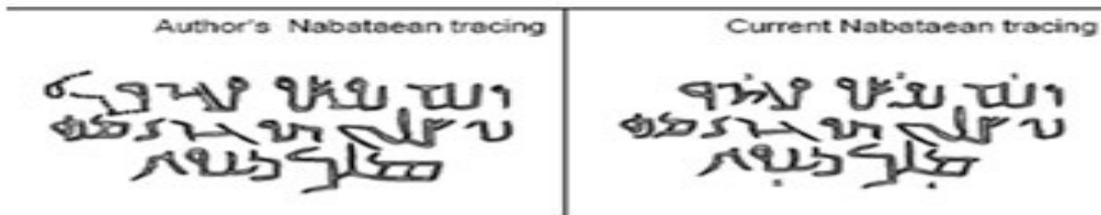
Sufism is like an artistic, intuitive scouting that we need to enter the cave of knowledge. Al-Nafri reported:

And he said to me: Not from the people of backbiting who were not from the people of vision. (Al-Mawqif. 30), and thus the vision becomes the gateway to the mystical unseen realm, even though the vision here is an intuitive, non-visual sensory.

The images below refer to various forms of ancient Arabic writing:



The Namarah inscription is one of the oldest inscriptions found and many letters that can be described in Arabic only in terms of the general form of the letter are shown in the picture and these inscriptions are found in the period 550 - 610AD, that is, before the relatively short period of Islam.



The Umm al-Jamal inscription is one of the Nabataean inscriptions found in the fourth century AD, which is approximately three hundred years before Islam.

Vision Problem in Literal Painting

From the control of the readable text to seeing the letter in the aesthetic scene
And the ear loves sometimes before the eye (Bashar bin Bard)

This is the problem of the Arab plastic criticism, which Bashar bin Barad summarizes to us clearly after it, which is clear to us that the Arab person has a delicate ear that hears and loves before sometimes the eye, and therefore the eye has a second-rate reception device, preceded by the ear in that.

The dominance of the verbal acoustic culture over the Arab conscience has paralyzed the visionary visual culture, and has prevented the visual image from reaching the Arab brain, which is preoccupied with pronunciation, meaning, weight, rhyme, rhetoric, exchange and grammar.

Despite the urgency of the Qur'an in its texts on the Arab to "look" (say look), this word has been mentioned with its derivatives nearly a hundred times in the Qur'an (Abd al-Baqi. Chapter: look) asking the believer to look in the universe around him and contemplate and learn about beings except that the urgency The Qur'an has gone unheeded, the Arab has shortened the path and believed in the new message so there is no need to reflect on the universe to achieve the result.

The Arab has awakened to himself a shouting creature, and he has become a phoneme phenomenon, as Abdullah Al Qasimi (Arabs are a phoneme). Since Tarfa Bin Al Abed said about the poetry of the sermon, "Look at the camel" (Ibn Manzur. Bab Al-Noun), and until our present moment, the Arabic is more proficient in hearing than any Another sense, and even in his music, his style was "auditory", so where would he see?

In this context, the witnesses of civilization in the Arab countries were crying out for critics and researchers, the ornate mosques and the remains of civilizations that settled in the region demanded attention to it and study it. Cognitively, as they stole its parts and bid farewell to their museums, and what follows Orientalists' writing about Islamic arts is surprising that Muslims do not pay attention to this tremendous wealth in their cities and civilizational evidence, and this can be explored from a preliminary review of the book of Orientalism by the thinker Edward Said.

On The Sufi Vision and Phrase

Perhaps mystics were the first to pay attention to the great difference between the ear and the eye, but without paying attention to the issue of the artistic painting, as the vision they have is not related to the artistic paintings, and therefore it does not mean the seeing eye, but rather the eye of the heart. The vision they have is in the relationship with God, not with the tangible things, but the formulas of their traditions put us in the center of the relationship with the visionary eye as well.

Some Texts of the Vision

Al-Nafri says: If the phrase widens, the vision becomes narrow

He says: I am speaking to you to see, and if you see, then there is no hadith.

He says: He who has seen has known, otherwise it is not. And he said to me: Do not hear from me the letter. (Al-Nafri. Sufi works)

When a letter is combined into a letter, i.e. tampering with an absurdity, a mysterious figure results in the clarity of a sound, and this slow clarity opens a channel for a meaning that has an image. All letters are ready to receive the shape / object, looking for a hand that creates the need for harmony. " (Darwish. In the presence of absence 371).

In the vision, the boundaries between things do not exist, and when the language boundaries between things do not exist, the hardship of the linguistic function multiplies, or she stands almost like mute, neither she is able to express nor she is able to conceal, "If you see me the level of revelation and the veil" (position 31) is not in front of the seer Other than giving up the ranks of knowledge, he must take off the robes of linguistic knowledge and convince



them one by one: "If you come to me, throw the phrase behind your back, cast the meaning behind the phrase, and throw the meaning behind the meaning." The experience of al-Nafri is different because it is not only a matter of the language's inability to transmit the spiritual experience, but it is much more dangerous. The language can only express the qualities of the final and the finite, but the infinite and the unlimited cannot express all the languages: "If the adjective is an amount, it is an amount that is not an attribute, and if the adjective is not an amount, it is an attribute." The adjective is the adjective and the amount is the limit, and if I want the adjective To be a limit, it is undoubtedly deficient, but if it is to be a negation of the limit it is the real characteristic, hence the characteristic of the Absolute is that there is no expression in the languages, because there is no limit, and the language is limited, and "the entire limit is a veil": It is the adherence of language to the limit and the limit that it is unable to live up to the description of adjectives, and therefore it deviates to transform into a veil.

(Al-Nafri. Introduction)

Application Models

We will not answer, as usual, with pure theoretical talk, but we will change the way we answer. We will review some literal panels of various levels and patterns, explaining analysts and attempting to capture the secret of these secret relationships between the semiotic references included in artworks, sensory crosses and brain distributions, so that we may answer questions in our field of study.

Completed Classical Letters

It is a letter that is written according to the origins of the technical writing of the Arabic letters and includes a complete phrase or a word with a meaning that can be read. It is usually written in one of the lines, including the third line, which is one of the most beautiful and beautiful Arabic fonts and characterized by the qualities of prestige and majesty and the high status between the rest of the lines and is one of the most difficult lines in writing It was called so because he writes with a third of the pen, and the sultans and caliphs used it because of the majesty and splendor of it, and in it are usually written Quranic verses, and calligraphers beautify it with formations and small movements that fill between the letters so that there is no space between them. Note in writing that harmony in the direction of letters (the kef And the humiliation and the rum and the mim) and this is one of the features of beauty in the Arabic letter which gives beauty to the Arabic language as a whole.

Figure 1.



Sectional Classic

They are the plates that are written with a line of artistic lines, but they include letter syllables rather than words and phrases with meaning, so the eye turns towards the formations of letters and does not search for meanings in the written letters, and is written according to the rules adopted for the letter and it is here according to the rules of the third line, which, as mentioned above, is one of the most beautiful and glorious lines Arabic.

Figure 2.



Classical Formative Formation

The figure below includes the Qur'anic verse (the Gardens of Aden open to them doors) and it is written in Diwani script, and it is one of the lines that possesses a high aesthetic value as it is formed from the Diwani line which is one of the royal lines used by the Supreme Garb in addition to those improvements that gave him the name "Diwali Diwani" "This type of writing includes words or phrases readable, but it provides plastic signs and symbols that give the phrase an aesthetic form, such as circle, extensions, and circular formations, so that the musical balance occurs in the general composition of the phrase. And note the presence of variables in the form of some letters (alphabet, alphabet, and m) in proportion to the aesthetic of the figure drawn.

Painting by artist Abdul Ghani Shair.

Figure 3.

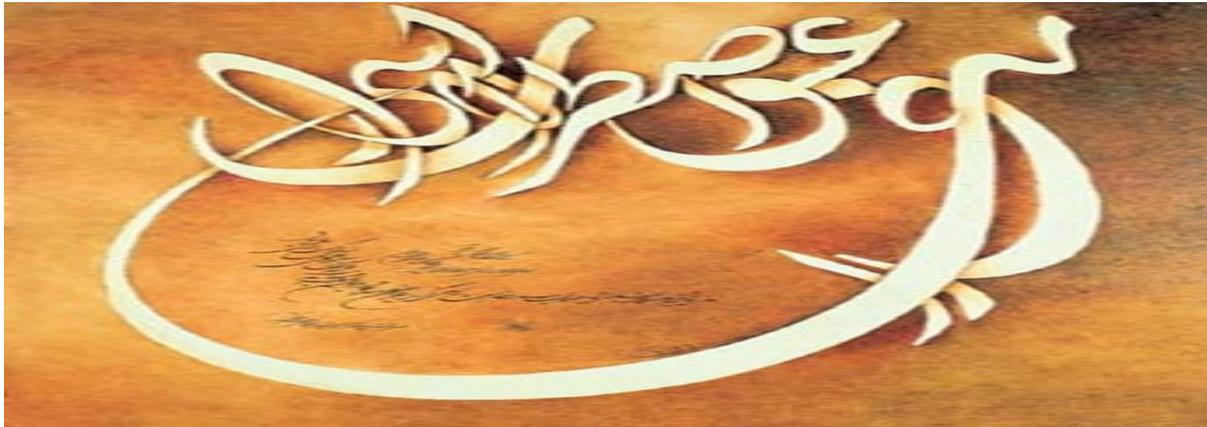


Interlaced Fonts

It is a class drawn by many calligraphers that incorporate more than one type of Arabic calligraphy, and the focus is on creating a sovereign visual center. In the accompanying painting, the calligrapher adopted words and letters that did not indicate specific meanings, but he mastered drawing them with gentle overlap, and he used diwani and Persian calligraphy in writing, and the center of supremacy in concaving the letter N, despite this overlap, the aesthetic harmony gives the viewer a desire to read, but leaves it in the world of beauty harmony when He cannot grasp any clear meaning of unspeaked written words.

The painting is by Iranian artist Ali Nasrallah, and this shows us the secret of using the Persian calligraphy in his paintings.

Figure 4.



Color impressionism

The paintings of the Syrian artist, Muhammad Ghannoum, have an impressionistic character reminiscent of the paintings of the Impressionist School at the end of the nineteenth century, which relied in particular on the glow and vitality of the color.

Figure 5.



Abstract Lettering

In this painting, the letters almost never appear, and perhaps there was an intention to hide them, which is the style of the Iraqi artist Diaan Al-Azzawi, which is considered one of the most famous of the Arabic letter craftsmanship and produced different paintings on the Western abstraction on the one hand and clear and classic literalism.

In this style of paintings, the eye rotates, looking for its point of attachment, but it does not find it. It seems that some Arab artists wanted the painting to take its Arab identity without giving up its western formality, and there are many Arab artists, especially Iraqis, who followed this method and presented a lot of These paintings.

Figure 6.

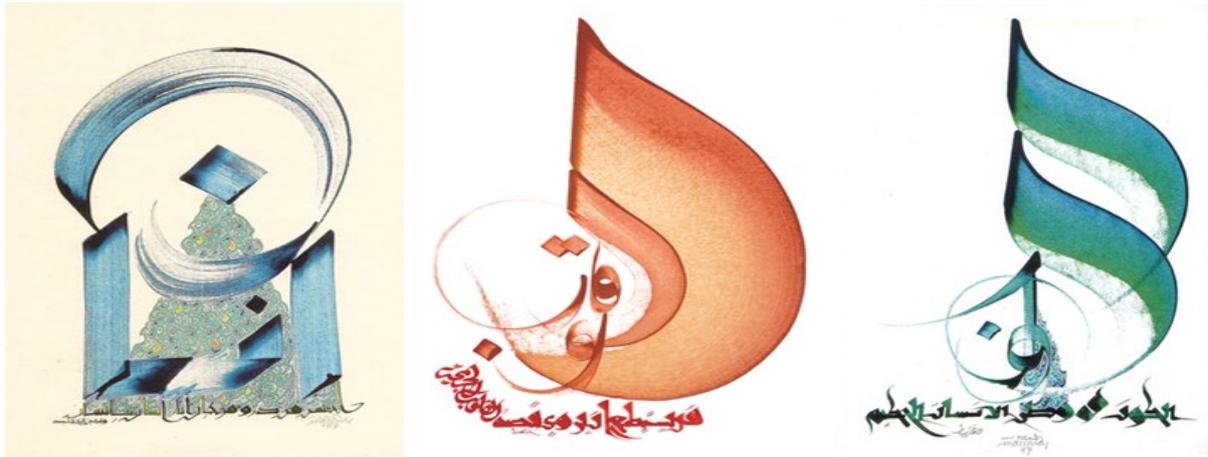


Ligatures with Formal Additions

Calligraphers usually write words in their letterboard with the edge of the pen that they prepare for this purpose, but in some cases they use different width pens to add formations that are not lettering but rather formations intended to beautify the general shape of the painting as we see in the accompanying paintings which are by the Iraqi artist Hassan Masoud.

Compositions of a broad nature are not letters, but the painting without them becomes free from the aesthetic that these formations give, it creates visual symmetries that push the celebrities to search for the relationship between them and the letters, so he does not find them because the letters themselves are not linguistically significant.

Figure 7.



Character Paintings

They are paintings with clear morphological connotations, and these connotations are the intended ones, so the artist adapts the letter in order to adapt to the required drawing.

The shape of the dove here consisted of the word "peace" with additions not from it, but with these additions it formed the form of the intended dove as the messenger of peace that the Hebrew Torah spoke of in the story of the Prophet Noah and the Flood. In the other image of the artist Saeed Al-Nahri from Palestine, the artist hired the verse (and prepare for them the strength and bond of horses that you intimidated by the enemy of God and your enemy) and molded the letters and changed their paths and inserted them inside the shape of the horse to produce the required drawing.

Figure 8.



Single Word Plate

That is, it includes one written word contrary to the rules of the Arabic letter, as it cannot be attributed to any type of wood, but rather combines drawing and letter in a deliberate agreement to focus on a specific meaning.

The paintings above: The first includes the word Majesty by artist Reda Radi from Syria, while the painting (in the center) included the word "science" which is by artist Sami Burhan from Syria, while the third painting (left) included the word "Palestine" by the author.

Figure 9.



Lettering, Ceramics, Sculpture and Writing on Leather

Figure 10.



The capabilities of the Arab character and its high characteristics and its ability to comply with the artist made him a permanent resident in the paintings of most artists who are aware of its aesthetic. We find dozens of potters who have adapted the crafts to the ceramics, and some sculptors who made the body of the letter a three-dimensional composition and formed it to be a unique aesthetic scene, as used by the artists who deal with the material of the skin to form their paintings. In the paintings above, we see a circular pattern that collected the crafts and drawing on a ceramics, which is by Mahmoud Taha from Jordan, while the artist Iyad Al-Hassani from Iraq carved two words in which the halal was pronounced, and the bottom of the porcelain by the artist Walid Al-Adhami from the fortune-teller, while the artist Marzouki from Morocco used leather to write what he wanted to write.

Conclusions and Recommendations

From the above research, the following points are derived:

1. The Arabic language consists of its two-way letters: the pronounced syllable, and the visible written.

2. The Arab creativity focused on the spoken voice and neglected the visual aspect, so Arab culture became verbally uttered and not concerned with what is written.
3. The Arabic letter possesses enormous components, capabilities and potentials if someone is interested in it and builds on it, which is what the nation has missed for ages.
4. That interest in the Arabic letter in its aesthetic form did not begin until the middle of the last century and was timid.
5. The painting that includes the Arabic letter and deals with its aesthetics and capabilities has not been recognized as an artistic painting until now.
6. That there is a strong relationship between Sufism and the Arabic letter, and this relationship is still not entirely clear.
7. The Western art curricula and modern methods of criticism have placed the Arab artist and the Arab critic in a position they do not envy in terms of their artistic and critical capabilities.
8. The Arab nation needs a higher level of development in the artistic field in order to be able to show an artistic identity that carries its characteristics and reflects its Arab identity.

Recommendations

1. The researcher recommends active attention to the technical aspect, and Arab visual capabilities.
2. Recommends that the bodies and institutions concerned with education concern to include Arabic calligraphy in their curricula from the first grades.
3. The inclusion of art related to Arabic calligraphy, whether at the theoretical or practical level, in the curricula of education to nurture future generations on the sense of the aesthetic of the Arabic letter in parallel with the sense of the aesthetics of language.
4. Full support for the artists of craftsmanship, whether through financial or moral encouragement and the formation of committees of criticism and vision, to evaluate their work and their orientation to create an artistic taste related to literacy as the artistic identity of the Arab nation.
5. Mainstreaming these activities to make them accessible to non-Arab Islamic peoples who convert to Islam, so that they may grow up on the aesthetic of Arabic crafts just as Arabs do.
6. Establishing specialized institutions in this field with missions based on technical activities to follow them and familiarize them with new generations.



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