

Uncommon Formalism in Linear Configurations

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Abstract

The research seeks to study the unfamiliarity of formality in the linear formations, since there are line formations that are out of the ordinary, but are subject to the rules of Arabic calligraphy. Where the current research included four chapters, the first chapter included the research problem, which was determined by the following question (What is formal unfamiliarity in linear formations?) And its importance represented the goal of the research to reveal the unfamiliarity of the formality in the linear formations, and the limits of the research, as well as the definition of the terms contained in the research. The second chapter dealt with three sections, the first was concerned with studying the concept of unfamiliarity in general, while the second topic dealt with the premises of linear formation, and the third topic dealt with the manifestations of unfamiliarity in linear formation. This is followed by the indicators of the theoretical framework and previous studies that concluded the second chapter. The third chapter also included the research procedures and adopted the descriptive approach (method of content analysis). While the fourth chapter came to include a number of results, including:

A qualitative and harmonious pairing, and his use of the Kufic script in this boat formation is out of the ordinary. The calligrapher deliberately chose the text in order for the executed form to match the content of the text and to rely on an unfamiliar design idea that matches the content. Unfamiliarity is achieved in expression by concealing the text, as it is considered out of the ordinary, so space is an important aspect in the text's departure from what is accustomed to it as it is hidden from view .The calligrapher hid the letters, not because he was not capable enough, but in order to approach what is more exotic, innovative and expressive . The realization of the imagined idea, which is characterized by a new character out of the ordinary .The idea is established in the linear system according to the principle of compatibility with the text, to reach through it the concept of unfamiliarity sought by the calligrapher .Through the research, we came out with a set of conclusions, including: The trend has an important role in creating such an unfamiliar shape as a result of the movement of letters and words in this formation that helped to show an innovative form out of the ordinary. Employing another type of fonts that are not usually used to create certain configurations, and this work has gone out of the ordinary. Hiding the text or a word from the text in order to match the content is out of the ordinary. The repetition played an important role in completing the unfamiliar form by producing some conclusions through repetition. A set of recommendations and a proposal for studies were presented, leading to the sources, and finally with the appendices.

Keywords:

Introduction

Linear formations of all kinds constitute a fertile field in the production of designs that have variable readings according to the principle of the text and how its output as a concrete formation subject to organizational considerations determined by the calligrapher according to prerequisites based on functional, aesthetic and expressive criteria regarding the style adopted by the calligrapher in light of organizational options, and the production of formations that are out of contexts Or complete with formations with formal bodies that are not common in the context of the linear language, largely from the functional dimension, characterized by an unfamiliar character on the level, taking into account the preservation of the technical assets of the rules of the calligraphy and the disposal of what is available, and there is no distortion in the formal structure of the letter as much as the strengthening of the phenotypic aspect generates a coherent result that gives to reading Realistically with the recipient and the extent to which the text is compatible with public life and the signs or symbols it carries that refer to ideological or cultural concepts that justify the design diversity in the selection of the text and its formal appearance. The presence of an element of strangeness or unfamiliarity in the linear formation, thus shedding light on these phenotypical transformations For linear formations, the research problem was formulated by the following question:

What is unfamiliar formality in linear configurations?

research importance:

The importance of the research and the need for it lies in the following:

The research contributes to identifying the formal unfamiliarity in linear formations.

2- Demonstrate the calligrapher's ability to implement linear formations with unfamiliar shapes.

Research goal:

The current research aims to reveal the formal unfamiliarity in linear formations

search limits:

Objective limit : concerned with the study of linear formations executed on paper material and formations processed by electronic programs in lines (the clear third, the clear diwani, the Kufi, the copy.).

Spatial limit : (Iraq, Turkey, Saudi Arabia, Yemen, Syria, Dubai, Palestine, Egypt, Bahrain) as the research community has implemented its paintings in these countries specifically.

Time limit : for the period from (1425 AH - 2004 AD) - (1443 AH - 2022 AD).

Search terms:

Unfamiliar Language: alpha: he gave him a thousand. (alif) - alpha, and alpha: forget him and love him. So they are a thousand. (Ibrahim Mustafa: 1989: p. 23)

Unfamiliar idiomatically:

Wissam defined it as a concept based on a design treatment that implicitly transcends the traditional pattern and context on the linear rules, or it can be skipped in adding a quality whole or part to achieve aesthetic, functional and expressive goals in the linear composition.

As defined by (Al-Shadeedi), it is a unique practice that attracts the recipient through which he passes visual ideas based on an aesthetic pattern.

Through the foregoing, the procedural definition has been formulated: They are design treatments outside everything that is familiar for the purpose of deviating from the traditional and creating new forms that constitute a source of attraction for the recipient's eye in linear formations.

Form language: Form with Fatah: likeness and parable, and the plural forms and forms; ...and the form of the proverb, she says: This is in the form of this, i.e. in its likeness. So-and-so is like so-and-so, i.e. the same in his cases (Ibn Manzur: 1414: 356-357).

Form idiomatically: the shape is a form obtained for the body because one boundary surrounds the amount as in a sphere, or boundaries as in the polygons of a square and a hexagon (Al-Haddadi: 1990: p. 207).

defined it : (It is that special organization that the artwork takes and gives it meaning because of the content it contains, which would provoke emotion in the recipient) (Adel Mustafa: 2017: 12)

Genesis is a language : Ibn Manzur said : "Take-up: movement, create it, and it takes place: create it, then it happens, and create something: makes it happen. And God is the Creator of things who bring them out of nothingness into existence" (Ibn Manzur: 2011: 80)

Formation idiomatically: (Stolntz) defined composition as the organization of the parts or elements that collectively compose the artwork in such a way that it appears unified and expressive (Stolntz: 1974: 321).

As for (Al-Husseini) , he defined composition as: "the process of organizing, composing and building those visual elements (letters, words, syllables, and shape), which were previously studied separately, with the aim of creating a unity with artistic expression, according to a specific aesthetic approach" (Al-Hussaini: 2002: 11).

As for the procedural definition (linear composition): it is the process of organizing and arranging the linear elements of Arabic and decorative words and movements to achieve the goals or dimensions of functional, aesthetic and expressive Arabic calligraphy.

Chapter II

The first topic Unfamiliarity, concept and meaning.

The unfamiliar is everything that contradicts the custom or the accepted system, such as the ability of some people to read ideas or inspiration. She is the one who prompted the artist to crystallize ideas and implement them in the artwork, as it raises questions in the mind of the recipient about the strange form, and that the most important characteristic of exoticism (entering into the world of strangeness and astonishment, as well as resorting to the world of ghosts, embodiments and loose imagination) (Azhar Kazem: 2018: 150) Linear formations The calligrapher resorts to producing formations with strange formal appearances in order to enter into the excitement of changes and actual contemplation and to move away from the traditional style, taking into account the preservation of the integrity and rules of calligraphy. What is after fashionable beauty.

Therefore, the principle of unfamiliarity in the thought of the calligrapher was not a product of the moment. Rather, it was contemplation and the search for alternatives that led him to crystallize this structure and show it to the field of artistic work. In the light of curiosity for the purpose of exploring the data of the achievement that is far from it, while the strangeness is mixed with the aesthetic pleasure in front of a performer who enjoys structural and selective systems and context and chromatic treatment that evokes the aesthetic taste) (Al-Nouri: 2019: 4), as in Figure (1) where the calligrapher used chromatic treatments in the composition It was subjected to balance, contrast and contrast between colors in order to show the text.

While the unfamiliar was able to liberate the Arab pen from the traditional and give it more transparency and artistic sense and restore the link between the past and the present.



Shape (1)

It also seeks to clarify what exists in reality in a completely different way from what is known and circulated (they are not subject to the laws of actual reality) (Eric: 1990: 29). It has moved away from logic and rational concepts and is linked to what is far from reality and what is unfamiliar, as it (sometimes takes the form of excessive fantasies, but it is realistic in its essence in the sense that it does not evade the reality of human action) (Martin Arislin: 1970: 24) that exoticism has Primary roots in previous eras, when man, from the moment of his existence, sought to move his senses and consciousness towards what is going on around him in order to surround his world in preparation for controlling it, so he interpreted the cosmic phenomena that he witnessed and the changes in the environment according to his imaginative thought, which paves the way for him to harmony between the strange visible world and his amazing world.

The second topic:

Linear configuration starting points

Text :

That the text in the literary source is (every discourse confirmed by writing, and this fixation is a foundation for the text itself) (Ricour: 2001: 105), that is, everything written is a text just as the written text is considered effective in performing its task through the calligraphic painting being the environment in which the structure is formed The formality of the traditional linear composition, and it is considered a precursor to the form, as the perception of the content as a mental image prior to the designer (the calligrapher) to be represented in the form that suits the text.

(The text is the linguistic discourse that sorts out the meaning. With its components that stem from the language with all its characteristics, it is the basic balance and the necessary condition for the birth of the linear achievement in all its aesthetic, rhetorical, intonation and creative dimensions) (Daoud: 1997: 72)

The linear composition is designed from a number of main components according to the output systems planned in advance, and that the text is one of these components as (the initial catalyst for the movement of the linear design, as the content is derived from it, which is inspired by the idea in the light of which the linear composition is built) (Daoud: 1997: 72), the text of its multiple types, and the multiplicity of the written text helped the calligrapher to find a diversity of different linear formations according to the meaning required by the text, since Arabic calligraphy does not achieve its creative existence except within a textual context, which carries an absent meaning that is explained by receiving the aesthetic form of Arabic calligraphy” (Hanash: 1990: 112), where the calligrapher tries to choose the text intentionally to serve him in achieving the idea he first imagines in his mind after choosing the text. : 2008: 150) The form of text in Arabic calligraphy varies on the level of size, space, and direction, as calligraphers try to choose unfamiliar texts that contain, for example, repeated or recurring letters to be used in the formation of the aesthetic idea because these repetitions carry the rhythm of the calligraphic composition.

2- Diversity in letter pictures:

The letters were distinguished by their multiplicity of shapes, which allowed the calligrapher the freedom to choose the appropriate letter form in the linear formations according to the available space, and that this diversity helped the calligrapher to produce calligraphic paintings in a variety and unfamiliar shapes, because for each letter there are several forms in one type of fonts and this diversity prevailed the calligrapher in achieving Functional, aesthetic and expressive dimensions “The choice of the appropriate letter is associated with the spatial position occupied by the word and the space surrounding it, so the choice of the letter is to avoid exposing it to the violation of the rules of calligraphy and its aesthetics and a correct response to the design necessity” (Al-Obaidi: 2004: 42), and Figure (4) shows the property of diversity Single letter form.



Shape (4)

There is also a diversity in the arabic and ornamental movements that bring about a kind of formal balance and give the correct meaning of the words as in Figure (5)



Shape (5)

The third topic: manifestations of exoticism in the linear composition.

Exoticism appears in linear formations on several pillars, followed by the calligrapher in designing the unusual iconic shape, and it is necessary to follow all the linear rules when departing from the norm.

Repetition (refining):

Repetition is one of the main foundations in linear formations, and repetition is not only in the line but in public life, as it represents continuity in life through the succession of night and day. what is the appendix? And the Almighty's saying (Al Qari'ah is Al Qari'ah) With regard to Arabic calligraphy, it is a basis that achieves movement for linear work, as it works to link its components, as it is the rule that governs the eye in a kinetic line that has the nature of revolving around tight aesthetic proportions by organizing interconnected forms, letters, words and shapes together) (Al-Saadi: 2004: 37), and for repetition There are many types of linear formations, including:

1 . Complete repetition: in which the letters are completely redrawn without change, as in Figure (1)



shape (1)

Decorative forms may arise from this repetition (and from the interconnection of the important letters, a decoration may arise that fills the interior space, forming a decorative form that varies according to the type of font and the interconnection between the letters) (Wisam Kamel: 2014: 36), as in Figure (2)



shape(2)

2.Opposite repetition: (and it is based on binary repetition, in opposite positions in the direction, forming binary, or quadruple repetition, in which the structure of the shape is observed in this type of Kufic script) (Wissam: 2014: 38) as in Figures (3) and (4) “It is built with a geometrical calculation that is similar and subject to continuous repetition and symmetry confirmed by the absence of molecular differences and the supremacy of the equivalence principle, which is the result of the harmony and balance of the blocks, between the letters and some of them, and between them and the ground and the spaces emerging through the movement of letters.” (Al-Saadi: 2010: pg. 8)



shape (3)

. 3Circular repetition: Here, letters and line segments are distributed on a circular path in the surveying work , and there is a strange type in this repetition, which is an opposite rotational repetition at the same time, as in Figure (4).



shape (4)



And the repetition may be within multiple units and not a repeating unit, as each unit is not the one that precedes it, follows it, or is adjacent to it in the same design (Daoud: 1997: 158), and it is similar in terms of matching the shape and direction, but the content of the text differs.

2- The idea:

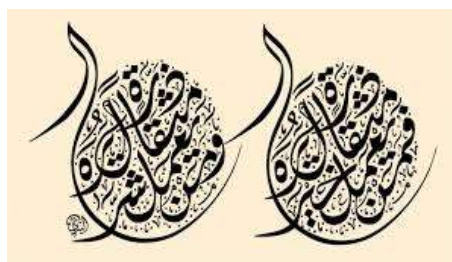
Man is distinguished from all other creatures by the mental abilities he possesses that God has bestowed upon him, and in turn enables him to solve the problems and difficulties he encounters, as well as the cognitive dimension that he carries when practicing the idea. The ability of these formations to reveal the aesthetic meaning mainly - whether in the Qur'anic text or any other text - through the shock of receiving the aesthetic message in the form of richness and mastery, transforming these data into the power of art capable of purifying and delighting souls, and elevating them to the realms of faith and contentment. And calm joy, for the aesthetic image of Arabic calligraphy in this vision is not separated from the faith essence of the belief, transforming into a contemplative devotional practice that takes the contemplator deeply" (Karim: 2014: 22.)

And if the subject and idea in Arabic calligraphy was based on the relationship between Arabic calligraphy and the Qur'anic text, and that relationship adhered to a conservative framework over a long period of time, then that

relationship began decades ago to a broader field, the word in the calligraphic structure became “revealing concepts latent in it, and the image became an elevator that elevates intuition to these concepts directly for the strong link between the image of the word and the precursors of feeling nature” (Bahnasy: 1997: 110)

Arabic calligraphy has had another function in addition to its aesthetic function. This is the symbolic function, meaning the semantic, which confirms the strength and spirituality of Islam, and that symbolic function is the social aspect of Arab art, emphasizing its ability to impart the artistic tinge, that is, the aspect of spiritual giving that Islam offers for the comfort of souls. And the call to pure spirituality and chaste purity (Al-Husseini: 2002: 116)

The idea in Arabic calligraphy stems from this principle, and it underlies a serious effort to convey its expressive contents through aesthetic discourse, and its visual effects, based on the two functions of Arabic calligraphy, the linguistic function and the aesthetic function, to be “the fruit of the mixing of the idea with the material and the union of the building with meaning, and the equivalence of form with the subject.” , with an artistic unity that makes it an aesthetic subject that enjoys independence and subjectivity” (Zechariah: 1976: 50) and the idea can be implemented in an unfamiliar way while at the same time carrying functional, aesthetic and expressive dimensions.



Shape (7)

3 -Modification :

Modulation is a technical feature that the calligrapher resorts to for the purpose of conducting treatments in the structure of the composition, treating the structure of the visual text according to a subjective vision derived from the meaning, especially since the Muslim calligrapher employs in his productions the forms with the connotations mentioned in the Holy Qur'an as a starting point for deduction and modification in a way that harmonizes the general theme of the linear format. Its implicit presence does not affect balance and regularity, but rather calculates the optimal spatial locations and the directional action of them, in order to produce a new structural or formal formulation of the linear composition, and despite the diversity and multiplicity of forms of modification, in general it internalizes the meaning of change in the characteristics of some letters, through Re-drafting the structure of the letter or in the method of processing or employing some of the foundations and elements of the design, (according to this perception, it is very difficult to enclose borders and frameworks at which the modification and its working mechanisms are accompanied by an apparent increase in the structure of the letter, or to treat it by dispensing with implicit details through the techniques of deletion and addition of partial details from Total) (Wesam: 2014: 60), in order to show selective visual contents to enhance the expressive dimension, without distortion or abuse at the expense of the letter and its aesthetic structure.

Modulation as a treatment includes both calligraphy and ornamentation fields, and the recipient can easily identify the familiar achievement without causing him to meditate on it, but (with the processes of distortion and deviation from the molds, he rediscovers the pictorial power of the work and gives it new dimensions according to the principle of surprise and strangeness) (Attia: 2000: 230), which gives the layout an expressive and suggestive content.

The establishment of some concepts and ideas needs a certain method for the purpose of converting them into visual representation, each according to its characteristics that qualify it for formation and the extent to which the modulation property or one of its treatments is adopted in achieving the expressive aspect, for example (it does not take the fixed form of real things, except after That he has been affected by change and modification, due to the shift of attention to the realization of new relationships) (George: D. T.: 263), as the transformation of the form is not done in a random way, but rather comes after a thorough study of the meaning and the possibility of its acceptance and consistency in form and technology within the style of artistic output of the composition , and developing the formulation of the design idea and the appropriate modification that occurs to it, despite the limitation of the conditions of the letters of the art of Arabic calligraphy, but their modification and adaptation in a way that enhances the expressive dimension, is a kind of coordinated referral to a type of interrelated concepts or meanings, as a method of changing the structures of letters, which is a kind of From processing to adapting the structures of some letters or their parts to conform formally with the meaning, the qualities of some letters have the ability to diversify in many forms in terms of shape, so as not to cause an aesthetic defect on the letter, this method (considered as an indicator A proof of the volatility and flexibility of the Arabic letter to form and its response to formal diversity, which makes it qualified to meet a number of design goals with an expressive

dimension) (Bahia: 1997: 91), within the linear format, as the letter alone does not have an expressive dimension, but is achieved in the light of its employment Formal, directional, or scalar within the linear structure, whether the form is unfamiliar or familiar.

Shape (11)



4- Overtness and concealment :

Hiding is a reductionist method that depends on removing parts of the basic component, reducing its structural elements, and keeping properties that refer to the source of the derivation.

Addition (in which a form with a specific significance is added to a form with a different significance, thus producing a relationship with a double expression significance) (Bahia: D. T.: 15)

(It is one of the important operations in reshaping and preparing special forms derived from nature, or to create an element or a single with properties and connotations that correspond to the idea or goal to be achieved and presented to the recipient without prejudice to the proportions and the plastic relations between the parts of those vocabulary and elements) (Iman: 2017: 13 The publicity and concealment are represented in the formations by adding and deleting a part or replacing one part with another part and it may exceed the usual limit.

Indicators of the theoretical framework:

Unfamiliarity was able to free the Arabic pen from the traditional, give it more transparency and sensitivity, and restore the link between the past and the present.

Diversity helped the calligrapher produce calligraphic paintings in a variety of unfamiliar shapes, since for each letter there are several forms in one type of calligraphy, and this diversity prevailed in the calligrapher in achieving functional, aesthetic and expressive dimensions.

Pronouncing and masking is represented in the formations by adding and deleting a part or replacing a part with another part and it may exceed the usual limit.

To choose the text intentionally to serve him in achieving the idea he first imagines in his mind after choosing the text.

Unfamiliarity seeks to show what exists in a completely different way from what is known and circulated.

Unfamiliarity in its distance from reality is satisfied and accepted because it provokes the recipient's thought, making him enter another world through the unfamiliarity with which the calligrapher came out in his formations.

Modifying the form is not done in a random way, but comes after an extensive study of the meaning and the possibility of its acceptance and consistency in formal and technical terms within the style of artistic output of the composition.

(Search procedures)

Research Methodology:

The researcher adopted the descriptive approach (content analysis method) for the research sample models, being the most appropriate with the nature of the study and achieving the goal.

Research community:

The research community included the linear formations that represented the unfamiliar, and this was done through the exploratory study on the various of those formations, as they were limited in the light of the research goal and its objective and temporal limits. The two researchers sought to obtain a community for their research by following up on what is published on the Internet , in addition to their personal archive.

Third / research sample:

The research sample was selected according to the intentional (non-probabilistic) sampling method, with (8) a linear configuration representing (20%) of the total community, which reflects its characteristics, and given the similarity of the forms of each category with the pillars of displacement, the researcher determined the most appropriate model for his research steps and adopted it as a sample after excluding Similar in specifications.

Methods of collecting information:

The researchers were able to obtain information in their research through:

1. Theses and dissertations within the specialty literature.
2. Technical archive.
3. International Information Network (Internet) .

Research tool:

The researcher designed her research tool according to the (analysis form) containing axes and paragraphs in order to obtain information from (selected samples), and the tool was presented to a group of experts who demonstrated the validity of the tool shown in Appendix (1).

Validity of the tool: The proposed analysis form was presented to a group of experts to show the validity and comprehensiveness of the tool to achieve the research objectives through their sound scientific observations.

Stability: The researcher relied on calculating the stability rate of the sample analysis and presenting it to the experts in order to determine the objectivity of the analysis paragraphs and their elements and their effectiveness on the scores as in the table below:

straighteners	round ratio
Senior Analyst	86
The second analyzer	90
Final rate	88

Sample analysis

In view of the trends of research and exploratory study of the research community, and the multiplicity of forms of formations and their various phenotypic reading, the researcher found that there is a scientific necessity in dividing the analysis of samples into axes.

Each axis included multiple and variable forms according to the nature of the representation and its analysis in order to show the results of achieving the manifestations of the concept within the text and its apparent formal structure.

This research behavior reinforces each axis and the models it contains that rely on showing intense results and not confining them to a single apparent result, which may not be expressive of the axis and its descriptions with other linear formations, or perhaps that result does not apply to it in light of the individual dependence on the model.

Perhaps one of the basic pillars of scientific research is the congruence of the research results with its objectives, including general and private ones, as the principle of analytical axes here raises an expanded environment for it in terms of choosing models within one axis and diversifying and multiplicity of results that express the current research's comprehensive content and justification for its objectives.

Repetition



Model (1)
 Calligrapher's name: Yasser Al-Azzawi
 Completion year: 2012
 Country: Iraq

The text included (The death of the world is death and the world) in the clear thuluth script, once by breaking the lam and once by opening the lam. The text consists of two syllables with rotational repetition to give a visual illusion that it is a symmetrical text, and it is not symmetrical, but it is different through the syntactic movements used in the composition, as it is a kind of illusion that deludes the recipient that One form is repeated, but just looking closely at it, we notice a difference in the syntactic movements. Also, the extension was used in this formation in order to complete the general form of the form, which is the circle. It is also possible that the calligrapher formed the composition in this form similar to the symbol of the Taoist religion (Chinese) where the outer circle represents everything that is. The universe and all that it contains, as it contains the duality of everything that exists and the harmony and balance within the universe as in Figure (1-a). It is complementary to it, and none of them exists without the other, as the figure s that separates the black part from the white symbolizes the continuous movement of these two methods, and the two sides share space with each other and complement each other in an endless cycle as in The world and the world are one complementary to the other, as the world needs a world as in Figure (1-b).



(a-1)



(b-1)



Model (2)
Calligrapher's name: Unknown
Completion year: unknown

In this digital composition consisting of two parts, the first (the pillars of guidance were destroyed by God) in a linear system, while the second contained the word Ali, executed in a creative manner in the form of a triple rotational repetition. And his place is Imam Ali, peace be upon him, and the other is also in red with a different rotational repetition in terms of the implicit organization of each part, where he organized the word Ali within the interspaces of the word in black. Salaam and the red color symbolizes the wound or martyrdom in such a great place, which is the place of prayer, and it is a behavior that indicates the cleverness of the calligrapher and the extent of his creativity.

The idea

Model(3)

Calligrapher's name: Yilmaz Turan

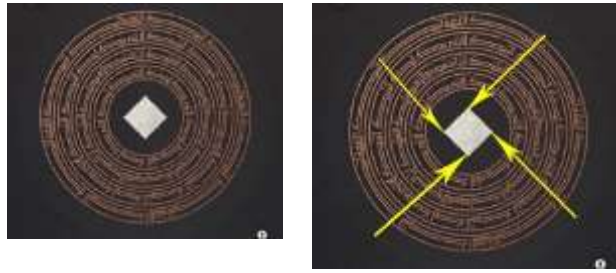
Completion year: 2019

Country: Turkey

The calligrapher is distinguished by his execution of such exotic formations, by his ability and his presence that is not imitated by anyone else. For the shape of the sign of infinity (INFINITY) or infinity or unlimited, it is related to philosophy, mathematics, theology and daily life as in Figure (B). The first form represents the idea of the eternal eternal existence of God Almighty without end, and the second form, praise be to God, also the idea of it is an enduring attribute of God that cannot be To change this strange behavior by the calligrapher by relying on an unusual design idea that fits with the shape and content by using shapes and symbols far from the Arabic calligraphy and adding them in the calligraphy.



s hape (a) shape (b)



Model (4)
 Jarushi-Calligrapher's name: Ibrahim Al
 Completion year: 2017
 Country: Palestine

The text included: White, so the strange thing about this design is that the calligrapher departed from what is traditional and came out in a strange and different way, just as the usual circumambulation at the kawaf starts stone is and ends there from the corner where the black. a) Where we find that the design idea of this linear -4 formation was different and unfamiliar in the system, to turn into a new, innovative form that represents .strangeness

(A4)



modulation
 Model (5)
 Calligrapher's name: Khudair Albor Saidi
 Completion year: 2008
 Country: Egypt

The text included (Praise be to God anyway), as the calligrapher executed it in a way that is close to the Kufic script with some modifications and additions to its letters, to approach the form of Chinese writing, and when looking for the first time, it comes to the mind of the recipient that it is a Chinese book as it is vertical from top to bottom, but once Reflection and scrutiny shows us what is written, and the Arabic writing on the side of each word helped to clarify the words, so he has achieved a new, innovative form outside what is familiar by altering the letters in a unique way.



Model (6)
 Calligrapher's name: Majed Al-Youssef
 Completion year: 2022
 Country: Dubai

faith) in the clear thuluth script, where the composition appears in an -forgiveness - The text included (hope opposite way, the outer body is a butterfly shape, but its reflection on the other side is a kind of alteration or g my pictures and transforming the letters into a picture of the abstraction of letters in a different way. By mergin .shape in question on the other side



Loudness and concealment
 model (7)
 The name of the calligrapher / Jamal Al-Kabbasi
 Country / Saudi Arabia
 Completion year/ 2011 AD

The text / (Actions are only by intentions) (The Noble Prophet Muhammad, may God's prayers and peace be upon him and his family)

Font type / third

There are various formations that embodied the principle of vocalization and concealment, with apparent and hidden design actions, including concealment of the text completely and the absence of the linguistic text completely while retaining the formations (Arabic and decorative) and the letter points to reveal their letters from the placement of the sign and the positioning of the text to the positioning of the text. Enhancing the conformity of the executed form with the content of the implicit text and what it interprets expressively that the actions are deliberately intent on the heart, which is not apparent. In itself (actions are only by intentions), i.e. concealing it is an indication of the intention that is not apparent in the presence of the heart.

While the calligrapher at the beginning writes the text and organizes it according to a successive line, so that each word takes its spatial position within the space designated for writing, and it is replaced later, but it establishes the act of spatial organization of the locations of the points and the inflectional and decorative movements.

It is also inferred from the letters omitted from the arabic and ornamental vowels with the indicative verb that accompany the letters, for example the movement of the letter (a) with the letter (a) and the movement of the letter (m) with the letter (m) shown in Figures (55-a) and (55-b).), which in turn helps the recipient to read the text and gives us visual hints due to its grammatical association with the pattern followed in the thuluth script.

Also, the points of letters and movements in both its Arabic and decorative parts are like a state of excitement, drawing attention and searching for reading the hidden text and asking questions about the choice of speech and the way to achieve it with this picture and its reading. By deleting the text apparently completely and giving the movements and points an active role in the search for the text and its significance.



Figure (7-A) Figure (7-B)

model (8)

The name of the calligrapher / Mohamed Abdel

Al-Hassan Al-Nashimi

Country / Bahrain

Year of Completion / 2016 AD

Text/(The questioners stopped at your door(

Font type / third and copy

The calligrapher deliberately deleted the descending parts of the letters (w, q, q) completely and replaced them spatially and supplemented the text syllable with a clear monolithic view. And the complete concealment of the truncated descending parts and their sequence in a regular spatially in a unified context resulted in the syntax verb with the performance of (standing), which is what the calligrapher wanted as an expressive role, as the word of the text (the questioners at your door) formed a formal complement to the verb 'stop' (stand) as a body Which represents the amputated human head, a sign of a standing state, as people gather when they stand, their heads disappear and we see only the head as in Figure (8-a), and the remaining text helped to create diversity by contrasting the shapes of letters and the type of executed font.



(8-a)

The fourth chapter:

Results

The analyzes yielded the following results:

- 1- The calligrapher deliberately chose the text in order to match the executed form with the content of the text and rely on an unfamiliar design idea that fits with the content, realizing the imagined idea that is characterized by a new and unusual character .
- 2- Unfamiliarity is achieved in expression by concealing the text as it is considered out of the ordinary, so space is an important aspect in the text's departure from what is accustomed to it as it is hidden from view .
- 3- Modulation appears by obscuring or concealing the features of the formal letters to embody a type of morphological modification based on the deletion technique to reach a visual achievement characterized by an expressive, communicative ability that explains to us the hidden meaning within the text.
- 4- The calligrapher hid the letters, not because of his insufficient ability, but in order to approach what is more strange, innovative and expressive .
- 5- Achieving the imagined idea, which is characterized by a new and out of the ordinary character .
- 6- The idea is established in the linear system according to the principle of compatibility with the text, to reach through it the concept of unfamiliarity sought by the calligrapher .

Conclusions

Based on the foregoing results, the researcher reached a number of the following conclusions:

- 1- Revealing a contemplative character emanating from the same calligrapher and his distinguished artistic awareness on the other hand, and more precisely, bypassing its familiar origins and stimulating text for his newness, showing his visions and methods indicating his presence and his fingerprint that must enhance the deliberativeness and works of the arts of Arabic calligraphy.

Employing another type of fonts that are not usually used to create certain configurations, and this work has gone out of the ordinary.

The repetition played an important role in completing the unfamiliar form by extracting some gradations through repetition.

- 4- Using more than one type of fonts with sharp angles and soft letters in the same linear composition, so he was able to deviate from what is familiar and maintain balance, proportion and consistency among them.

Recommendations

In order to complement the intended benefit of the research results and conclusions, the researcher recommends the following:

1. Calligraphers interested in this field should seek to create other unfamiliar forms that support the artistic movement, provided that they are subject to the rules of Arabic calligraphy to achieve communication with the requirements of development in the art of Arabic calligraphy.
2. Benefiting from the results of the current research in supplementing the curricula of the concerned departments, including the Department of Arabic Calligraphy and Decoration.

Suggestions

Complementing the requirements of the current research, the researcher suggests:

1. A study of the unfamiliarity of formality and its aesthetics in the decorative designs executed on carpets.

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