

## **Abstract**

This research is a study entitled ( **The Expressive Indications of Arabic Characters In Contemporary Arab Painting** ).

Where the presented study included the origins of Arabic writing and its emergence as an element of human civilization, which has its importance and distinctive entity in history, represented by the two civilizations of the Summaries and Old Egyptian one since over ( 4000 BC ). Taking into consideration that the Arabic language is the language of the Quran, and it's the main means of connection between Arabs in the first place, and as basis of Islamic conquering in general.

Arab calligraphers entertained a distinctive rank in the Arab and Islamic era, since the Arab character has become an important and essential element in the decoration of both ordinary houses and sacred places. As for the European artists they manipulated the realistic artistic feature of the Arab character far from its artistic bases and rules, yet it was employed for decorative purposes only. Anyhow the Arab character's trip began with Arab artists in mid-forties of the twentieth century.

The preface dealt with previous studies that relate to our subject-matter. The problem of research is that a great number of modern Arab character artists have used the Arab character in their paintings, each one according to his own style and capabilities. Yet the aim of the research remains to reach or disclose a modern Arab character art that has its own privileges and local tint.

It also identified the artistic concept and idioms of the research namely ( indication – expressiveness – Arab writing – Arab character – Arab Calligraphy – modern – drawing).

**Chapter One:** it includes the resources of Arab character art, that include:

First: Arab writing, its origins and phases of development, which it started with : ( drawing – symbolism – sectioning – soundness – alphabet). With the emergence of several theories in Arab writing & calligraphy, the first theory says that writing is the rite of the Almighty God. The second one, the southern says: writing is derived from Hemiyalet way of writing, which in turn is part of Yemeni civilization, initiated by Median kings after their names. Therefore all theories that

tackled the origin of Arab writing have adopted Nabataean inscriptions as the subject-matter of their study, for it's considered the basic and historical reference that researchers refer to. Of these inscriptions are ( 1<sup>st</sup>. Om Jimal Inscription – Nimara Asis – Harran - 2<sup>nd</sup>. Om Jimal Inscription).

Second: Arab characters in Islamic drawings, which dealt with the inscriptions and writings on epitaphs, represented by ( Inscription of Cairo – Taef Inscription, Emirate's Inscription). All these old Arab inscriptions and writings in the beginning of Islamic Era are characterized of being both dot-less and movement-less.

When the Arabs became in need of these inscriptions and letters they applied dots and movements to them to avoid perplexities.

Third: The art of calligraphy drawing, which has been characterized with its spiritual, linguistic and human values, the bases of which had been established in the beginning of Islamic era, along with the development of Arabic calligraphers. The research also dealt with currencies and various eras it surpassed ( Omayad, Abasside, Tolonic, Fatimate and Suljoki eras). As for the Toghra, it became the sublime decorative emblem of royalty writings and signatures. In the field of drawings, Al-Harriri Maqamat ( sarcastic essays), drawn by Yahya s/o Mahmoud Al-Wasiti, during the seventh Hijra and third AD centuries).

As for the **Second Chapter** : it dealt with Arab characters in European arts.

Some of its subjects are:

First: the effect of Arab character in the European Middle Ages' arts, stating the means that carried the Arab character to Europe such as: Latin writing, silk textile, royal signatories, artistic artifacts, sculpture and drawing ( painting); thus writing was the only method of Islamic manuscripts which made its way to Europe, roaming its market as scientific, literary and artistic treasures.

Second: Arab Characters in Modern European Plateau: where the twentieth century was full of achievements, trends, and artistic currents, which were joined by number of artists in Europe that used the Arab character as artistic element in Plastic Art, coupling between Arab and Latin character; thus their paintings were characterized with thronging

enameling elements and characters all over the spaces of the Plateau in artistic shapes.

**The Third Chapter of the Research** is about Arab character in modern Arab Painting: the researcher discussed modern Arab character art, manipulated by artists that worked with the Arab character since the mid-forties, up to the date of writing this thesis. The artist did not find character artists in the following countries: ( Kuwait, Mauretania, Somalia, Jeputy, Comoro Islands ).

**In Chapter Four:** the researcher carried out a statistic about Arab character artists and found they were ( 160 ) artists both males and females, among them the first and second generations of the pioneers, and the third generation of young artists. Then the artist prepared a Form for the analysis of the Paintings, afterwards he showed it to critics that supported this analytical Form, and its application.

The Researcher also analyzed the artistic paintings, giving the outcome of the research along with the results and recommendations; where the artist came on the outcome through the results where he uncovered:

1. Classical character trend, used the Arab character as a quite legible mark, occupying most area of the tableau, in a way identical or close to calligraphy basis, according to logical and aesthetical bases, within a quite organized writing within the open space of tableau, with dominance of blue color, and repetition of character, which is a characteristic of Arab Islamic ornamentation.
2. Modern Character Trend, intending to explode symbolic and aesthetic powers of Arab character in the artistic masterpieces, alienating from principles and rules of Arab character, with both legible and illegible writings, organized and chaotic characters in both their closed and open spaces, reaching a modernized aesthetic look with modernized innovated characters in a quite untraditional manner, and illogical manner through the manipulation of the character and its techniques in modern painting.

The Researcher also could reach the following extractions on light of the results he could obtain, namely that considerable rate of artists tend to use character drawn in a legible manner in their paintings according

to rules of calligraphy or as close as possible to them; consequently, preserving it as an Arab Islamic heritage.

Eventually the Researcher recommended that the character artists should be well acquainted with the rules of Arab calligraphy and its engineering, in order to obtain a fantastic Arab character painting. He should also manipulate the linguistic, and religious indications in an up-to-date manner.

**Chapter Five:** this chapter dealt with the artist's experience in the field of Arab character, stating it is a new and humble experience. The artist used the Arab character according to rules and in an inspired manner, according to Plastic Art methods at the same time, with possibility of developing it, since it is a traditional civilized oneness, which has its modern forms and philosophical indications in a quite modern style.

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