

Aesthetic stylistic variety in the works of calligrapher Khudair al-Bour Saidi

¹Athmar Hameed Karim

¹Department of Education of Babylon, athmar-hamed@bab.epedu.gov.iq

Date of publication- 21-06-2022

Abstract

The study was concerned with the aesthetics achieved by aesthetic stylistic variety in the works of calligrapher Messad Khudair al-Bour Saidi (1), a contemporary calligrapher who showed an interesting visual thrill.

The research consists of four chapters, the first of which is the systematic framework in which the problem of study was determined by the following question: What is the aesthetic stylistic variety in the achievements of calligrapher Messad Khudair Al-Bour Saidi, and the goal comes to answer the question by revealing and identifying the various aesthetic representations of his works.

The second chapter has three investigations, the first of which is the head of the subject of style and style and variety, while the second topic dealt with the study of the aesthetic philosophy of the Arabic calligraphy, and the third topic came explaining the organizational foundations of the art of Arabic calligraphy linguistically along with the biography of the calligrapher Khudhair.

The third chapter is the research procedures in which the researcher chose the methodology of analytical description as an appropriate methodology for analyzing sample models that were chosen intentionally from the original society of the study and according to appropriate research justifications and to complement the results of the study, the researcher reached a set of results directly related to the title of the study and its goal: the stylistic variety in the art of Arabic calligraphy achieves a different aesthetic product and visual excitement.

Chapter four also included some recommendations as well as proposals that could be subsequent studies of other researchers, and then concluded the study with a list of sources and references that have been adopted.

Keywords: variety, style, beauty, aesthetic stylistic diversity, calligrapher Messad Khudair Al-Bour Saidi.

INTRODUCTION

The systematic framework of the research.

1. The problem of the research: The researcher raises the following question that reflects the problem of research:

What is the aesthetic stylistic variety in the works of calligrapher Messad Khudair al-Bour Saidi, the contemporary calligrapher?

2. The importance of research: The importance of current research is that:

- Research can help learners identify the total stylistic variety in the achievements of

calligrapher Khudhair al-Bour Saidi who reveals innovative aspects.

- The contribution of research to the development of the aesthetic taste of the recipient through expressive transformations in the artistic line of this orientation, which is in harmony with other period trends.

- The addition of curriculum knowledge and the courses of academic departments that teach Arabic calligraphy in the faculties and institutes of fine arts and its institutions.

3. The aim of the research is to: to reveal the aesthetic stylistic variety in the works of contemporary calligrapher Messad Khudair Al-Bour Saidi.

4. Search limits

Objective limit: Aesthetic stylistic variety in the works of calligrapher Messad Khudair al-Bour Saidi.

Spatial limit: Arab Republic of Egypt.

Time Limit: Al-Bour Saidi calligrapher works between 2014 and 2018

5. Defining terms

Variety: The researcher's procedural definition: (a multiplicity of artistic visions that are reflected in the linear achievement according to formal transformations involving harmonious construction and achieving aesthetic response)

The method defines the researcher procedurally as: it is the path taken by the artist or a group of artists in arranging the elements of linear work, according to a coherent artistic unit, by organizing and directing them so that they involve distinctive characteristics that possess diversity and aesthetic expression.

Beauty: the researcher formulated the procedural definition of beauty (is to recognize the formal qualities of the line by coordinating and organizing its visual elements, to inspire comfort, pleasure, satisfaction or acceptance in the recipient).

Aesthetic stylistic variety: within the limits of the researcher's knowledge she did not find an accurate definition of aesthetic stylistic variety, so she defined it procedurally: " It is a multiplicity of structural ideas involving the coordination and organization of visual elements, through their aesthetic composition to achieve the functional, aesthetic and expressive dimension in the works of contemporary calligrapher Messad Khudair al-Bour saidi.

The first topic: (Stylistic variety in Arabic calligraphy)

Arabic calligraphy is a way of forming a readable verbal system based on alphabetical language, representing a pattern of units and symbols used for functional, aesthetic and semantic purposes, embodied through a recording format described in a flowing message that relates to each other in a single word to form a sentence (text) through compositions with a dynamic rhythmic formation based on the transformation of writing from textual reality to qualitative artistic reality through design directions that give the letters their features, forms, characteristics and for all Arabic handwritings.

The researcher divides the stylistic variety of Arabic calligraphy into four types:

1- The method of handwriting composition: it is characterized by a functional character (reading) more than aesthetic, where words come according to a sequence that preserves the meaning of the text, which gives it clarity and makes it readable through the connection of the passages of words and their separation, and not tangle during their regularity on the written line, which Abu Hayan al-Tawhidi described as (keeping the letters crowding each other so that the letters touch each other but be separate at the same time, forming the best shape.)(2)

2- Free composition method: This type of configuration is characterized by its irregular reading sequence, as well as its characterization of both functional and aesthetic characteristics, and requires the ability of accuracy in organizing, distributing and sequencing letters,

so the recipient finds it difficult to read some texts in these compositions due to two main reasons : The first is not to define the beginning and end of the text clearly, as in the formations with horizontal directions where writing begins from right to left, while the second reason is the focus of calligraphers on the aesthetic side of the calligraphic painting, and the diligence in addressing it, by acting in the creation of letters in their multiple forms, and thus the text loses its linguistic importance transformed into a purely artistic form)(3)

This is what is found in the compositions of the calligrapher Khudhair al-Boursaidi in the variety of its linear methods according to the artistic vision, in some compositions we find the text begins with a reading sequence from the bottom to the top and sometimes the opposite from the top to the bottom, which indicates the obedience of the letter and its response to the design required according to the vision of the calligrapher as well as taking into account the word "Allah" almighty if found in the text to take a place at the top of the composition for its holiness and majesty, and sometimes the calligrapher comes out of his linear base but in an artistic way that appears Its composition in a distinctive or different way, in addition to the participation of two characters in one form, as we sometimes find the letter (ل) may not be subject to a specific measurement, and this is a kind of authorship specified by the calligrapher Ibn Maqla in his terms for the beautiful calligraphy.

3. Iconic composition: The texts of these compositions are formed in forms (human, animal, plant, skulls) where these formations depend on the artist's imagination and his artistic and creative ability to adapt the text within the body to be occupied. It seems that the reason that the calligraphers tend to embody the image similar to reality are linear textual compositions due to the highlighting of the skill of the calligrapher on the one hand, and the ability of the Arabic calligrapher to form within any space on the other, which indicates the ability to transform the biblical structure into a pictorial structure, which takes a pictorial qur'anic character, in which case the line exceeds its linguistic connection and turns into

a material for pictorial construction) (4) and this type of composition is divided into three sections:

A/ Configurations that do not match the semantics of the contents of the text structure.

B/ Configurations that directly match the semantics of brown text contents.

C/ Icon configurations that correspond to the semantics of the contents of the textual structure indirectly, where the shape is based on a manifestation of the relationship between it and a dynamic source to which the semantics of the textual structure refer to us .(5)

Iconography is not easy, and needs special skill and an accurate calculation of the space to be placed on it, or the iconic form similar to realistic and natural assets, a sacrifice in the aesthetics of the character and direction in order to respond to the form, not to adhere to the spelling of the text and not to adhere to the correct positions of the text structure (6), which is a problem of iconography.

4. The style of letters: The linear letters were characterized by an aesthetic philosophy based on the subjective movement of the Arabic character because of its flexibility, style, attractive form and the possibility of using it in the creation of linear alphabets with artistic and aesthetic specifications based on the origins and rules of Arabic calligraphy, if the dominant letters are organized by calligraphers where they differ in composition and design, as these letters appear meaningless, and illegible, in an effort to reach the formulation of a compositional work that reflects the freedom of calligrapher in the output of calligraphy in the directing of a calligrapher. With a contemporary vision to show the beautiful connection between the aesthetic value of the character and its deep connotations that reveal the underlying meanings that form visually and sensorially various readings. Despite the beginnings of the early letters with the development of Arabic calligraphy as a modern name, it contained the same method of implementation with different techniques compared to the present, as this is shown through the drafts of calligraphers (Orient)

which the calligrapher constantly resorts to for exercise and practice and to maintain his level and his permanent ability to write, writing in the paper letters and words and some verses of the Qur'an or otherwise and then rewriting the letters that need to be corrected and done by different sides. By managing the paper around its four sides without paying attention to the overlap of letters or avoiding them until they are finally filled with many letters and words and their color turns black from the large flow of the pen above them and is called the process of writing in the pieces of the tweed with the incision " in an effort to reach an aesthetic organization in determining the conditions of the letters and overlaying the words.

Through the above, the researcher considers that stylistic variety in general and in the calligrapher Al-Bor Saidi in particular with all its linear, free, iconoclineal and thermal compositions represent the need to take into account the reading sequence, as well as the possibility of calligraphers in the formation of all kinds of lines (8) due to the flexibility of its letters and their extension in terms of tide, elongation, delivery, differentiation and coordination among them.

Second Topic: The aesthetic philosophy of Arabic calligraphy

Islamic art "descends from religion and is associated with it and is inspired by religion, but it is not a missionary or propaganda art to serve the Islamic religion, it explains without translating positions into an artistic language embodied in this court geometry inspired by the system of nature..."(9) Islamic art has its own characteristics and it is a self-contained art.

"... It does not perform a specific religious function and is not a duty of religion ..." (10) It is a symbolic and harmonious expression. With the spirit of the Islamic faith reflected by the Muslim artist in his work of art through his reliance on a number of methods in the embodiment of his distance from reality as he managed Islamic art to achieve two basic principles, the first in addition to being a spiritual art aimed at raising the soul high and the second pushing man to think always about

the greatness of the creator full right and his ability is also a material art capable of Performing his life function in society where he was very relevant to the life of the Muslim individual and his tools and daily uses until he formed an essential part of his life .

Islamic art, which has spread to the Arab regions, "is not to continue (a new formulation) of ancient Arab arts (pre-Islamic) that have emerged in various parts of the Arab world, and to introduce a new spirit, to distinguish them in a special character and to give them a clear personality..."(11) The individual features produced by each country and its era, the common themes are plant, geometric and animal forms in addition to artistic writings, and this outweighs the interpretation that supports that the aesthetics of Islamic arts emanate from the comprehensive cognitive construction and emotional dimension began the Arabic calligraphy as a means of conveying science and knowledge in all its aspects, and was used in the writing of the Holy Quran, from which it acquired the status of sanctity, which made the calligrapher set off to improve his letters, in order to reach perfection, and the calligraphy reached the goal of perfection, based on the view of Islamic philosophy to mastery and perfection as a synonym for beauty or as a first witness to it, and in that Imam al-Ghazali says: (Everything, with its beauty and its type is bringing the proper perfection to it, if all its possible perfections are present, it is very beautiful, and the good calligraphy is all that brings together what is appropriate for the fit of letters and their balance and the integrity of their composition and good regularity and everything has its perfection, beauty is in the perfection of the letters.)(12)

The aesthetic characteristics of the first writing era were not clear, because of the lack of interest in them. Even the old Nabataean writing was likened to pieces of rigid stones, devoid of life. The forms of calligraphy evolved and their images were refined and their rules were drawn, so that many writings turned into inscriptions containing symbolic messages that were understood by all Muslims even if they were written in complex letters, because

these inscriptions, which were made up of Arabic letters, gained the status of reverence, because they are the tool of expression of the Qur'an, they evoke in the soul the truest feelings of reverence, and make the seer feel that he belongs to and a member of The Islamic nation, hence the writing can have a symbolic meaning, and it is natural that it was used for different purposes, may contain written content, or does not contain it, and therefore the forms of all lines are an Islamic symbol that leads to a clear message.

The artistic beauty of Arabic calligraphy lies in the degree of mastery which represents the degree of perfection, and lies in the hidden musical harmony, which emanates from the rhythm of the letters in their repetition, communication, conformity, similarity, movements, and directions, as lies in the tenderness of the letters, to suit their parts. (13)

Third Topic: (The Art of Islamic Arabic Calligraphy)

Historical sources differed with regard to Arabic calligraphy and its derivation. Some believe that it is not made by human beings, but is what God has taught some prophets.(14)

Some of them say that the Arabic calligraphy was influenced by the alphabets used by syriac(15) , some believe it came from Anbar in Iraq to Al-Hira in the south and then to Darma al-Jindal, known as al-Jouf today, and from there to Hijaz(16)

Some theories see that the origin of The Arabic calligraphy came from Al-masnad Al-hamiri calligraphy that was common before Islam and was called "al-Jazim"(17), some of whom believe that the origin of the Arabic calligraphy belongs to the Nabataean(18) and that It is derived from the Nabataean calligraphy, but there are those who argue that the Arabic calligraphy, which was known in Hijaz before Islam, is only a form of Nabataean calligraphy(19). There was a growing interest in spreading it among the first Muslims, as only 17 men were good at reading and writing, including Imam Ali, Omar ibn al-Khattab and Othman bin Affan, while the women who were

writing were fewer than the men, including Shifa bint Abdullah al-Adawiyeh and Aisha bint Saad(20).

The Islamic artistic heritage has been driven into existence by "reason" and "conscience", preceded by the "hand" that God created and shaped, and deposited the secret of existence, the truth of life and the future of man. This hand, like heart and mind, mentioned by God in his verses in a hundred and twenty verses.

The truth of the "hand" as created by God to be the maker of human continuity and permanence, a component of his civilization, a precursor to his existence and a proof of his life on this earth, as a creature, and it alone does not mind and conscience that expressed his first truth, where he was able to set fire and use tools derived from stones, bones and branches of trees, and in later times where his hand worked in works of art, such as pottery and painting on cave walls. This is the story of the "hand", ("the calligraphy" is the tongue of the hand, it is the one that wrote and created, and formed the arts(21)) and therefore it is not surprising that the "Arabic calligraphy" of the Qur'an became the dominant art in Islamic societies and the Arabic calligraphy such as decoration was able to transfer the basic environment of logical understanding to a pictorial artistic material, an artistic environment in which aesthetic awareness becomes original rather than secondary.

The Muslim artist realized that Arabic calligraphy is characterized by characteristics that make it a natural decorative element, achieving artistic objectives, and often used the calligraphy decoratively in search without attention to the written content and learned the writing strips on different artifacts, and on the buildings under the ceiling to connect the levels anchored to horizontal levels or the dome, the biblical decoration alone continued to maintain its ancient form in various countries, such as the use of kufic letters, which are slanted in the inscriptions of buildings and tomb scenes. The Kufic calligraphy remained detailed in decorative writing, with the liberation of the Haritic inertia of the Umayyad period (22).

Arabic calligraphy is a purely Islamic art; it is a creation of the Islamic religion, and it has a close association with its Holy Book. The word has never been a visual art in a nation before the descent of the Holy Quran. If each nation has its own language, and has its own writings, these writings remained in their expressive function, as logical symbols of gloss to be expressed, but these symbols have never risen to become an aesthetic art, as happened to the Arabic word after the Holy Quran added its Holiness's to it(23) .

As for the types of Arabic calligraphy, they are many, the most important of which are: (Kufi, (Persian), Al-thulth, Al-naskh, diwani, Al-ruq'a, Al-muhaqiq, Al- Rihani) and every type of font can be employed, as confirmed by calligraphers, to perform specific functions and tasks, Al-naskh is written in qur'ans and prophetic hadiths and others, and Al-thulth is used in writing the heads of topics that are written with Al-naskh, as well as the titles of books, articles, cards, etc., and the diwani is: for all the writings issued by the Diwan (palace), the Kufic was used in the writing of Qur'ans, as well as texts on the buildings in pits in stone, marble, plaster or wood, Al-thulth for writing street names, shops, names of ministries, interests and companies, the Persian for writing poems and cards(24).

Search procedures

First: The research methodology the researcher adopted the descriptive approach and the method of analyzing content that deals with monitoring aesthetic phenomena (and analysis with a view to revealing accurate scientific and objective facts)(25) and being a methodology well suited to its study.

Second: The research community shall be the current research community from the collection of written works that were accomplished by the Egyptian artist Khudhair al-Bour Saidi and during the period of objective, spatial and temporal boundaries scheduled and it was a hundred and seventy-one as shown in the following table:

| Sample calligraphy type | Sample | Number | Year of production of work | |
|-------------------------|--------|--------|----------------------------|---|
| Persian | 1 | 33 | Models of 1434 Ah | 1 |
| Thulth + Diwani | 1 | 32 | Models of 1435 Ah | 2 |
| Diwani + Thulth | 1 | 28 | Models of 1436 Ah | 3 |
| Simple Kufic | 1 | 36 | Models of 1437 Ah | 4 |
| Diwan + Glee | 1 | 42 | 1438 models | 5 |
| | 5 | 171 | Total | |

Third: The research sample : the selection of sample models for the study was according to the method of intentional selection of the original study community for five models each representing one year and according to its temporal sequence and according to the following justifications:

- 1- Its design construction includes a variety of clear styles.
- 2- Contains multiple aesthetic expressive dimensions.
- 3- Falling within the limits of objective, spatial and temporal study

Fourth: Analysis and discussion

Sample analysis



Model (1)

Name: ((God, clear my chest))

the year of achievement: 1434 Ah/2014 AD.

Measurement: 80-60.

Font type: Persian commentary.

Workplace: Saiddna Al Hussein Mosque – Cairo

First: the general description is a model that came from the alphabetical forms of the text written in Persian font with colors of yellow, red and orange against a background that combined green with black.

Second: Analysis and discussion is the overlap and penetrations of the structural processes established for the aesthetic qualities desired by the calligrapher, through which it showed a coherent design unit that establishes visual enhancement and clearly defined aesthetic enjoyment contributed to its clarity possessed by the alphabetical forms of the text that came in Persian calligraphy which is one of the fonts whose letters show interesting beauty.

The opposite repetition of the letter (ح), which the calligrapher designed with a system that is opposite between the two characters and is in line with the parts of its beginning to achieve an innovative and unfamiliar design organization and thus achieves visual and creative enjoyment that is clear artistically. At the same time, it contributes to the strengthening of the unity of the model that began as coherent, both of which achieve multiple expressive and aesthetic responses and from the aesthetic means of organization adopted by the Egyptian artist which was represented by the movement of character forms that seemed as floating in the space surroundings of the model and this movement undoubtedly arouses the interest of the recipient's eyesight and thus his spiritual enjoyment as well as being established as a result of the multiple trends between horizontal, slanting and vertical, which are essential elements of construction to achieve the unity of the model and contribute to the realization of its aesthetics and compositions, especially since some of the letters of the written text have been

identified in white to show its clarity, aesthetics and effectiveness.

Sample two:



The Name of the Work: The Love of the Prophet

Completion year: 1435 Ah/2015 Meascal: 50-40 cm.

Font type: thulth + diwani

Workplace : Saiddna Al Hussein Cairo Mosque

First: General description: The linear form is made of three parts on a black space, the first part of it on its space and the phrase (love of the Prophet) was fixed in the thulth font and beside it the diwani written in green and the third part came to repeat the same phrase gradually in size.

Analysis and discussing: It is useful to remember that aesthetic foundations shown by the model have been achieved in a range of means of organization and comes first of all linear variety where the phrase written in the thulth font occupied the most important space in the model and wrote (the love of the prophet) in white attracting the sight and achieving the multiple aesthetic features that he showed more clearly is space in color value with its background that came in (black) and made the phrase seems clearer and more transparent.

Other means of organization that have achieved aesthetic responses have been the green alphabetical forms on a space of black, especially the extension of the last letter in a clear moving and flowing direction to enhance the connection that achieves enjoyment and satisfaction to the sight of the recipient.

As for the volumetric gradient shown by the calligrapher through the method of repetition of the word in diwani font, which carried the

yellow color to the point of fading, in the third dimension (space depth) as well as making it a complementary part of the other parts consisting of the linear model, which seemed to possess cohesion to establish an effective structural design unit through which the recipient could receive an aesthetic expressive product that contributed to its clarity of color overlap in the background of the text, shown by the red, green, dark blue and black, inevitably establishing a visual thrill through which the recipient can carry success in his model.

Sample 3



Model (3)

Title : ((وما توفيقي الا بالله))

Completion year: 1436 Ah/2016.

Measurement: 90-60 cm.

Font type : Diwani + thulth

Workplace : Saiddna Al Hussein Cairo Mosque

First : The general description: the model is pear shaped and almost symmetrical of alphabetical shapes of the text. The letters came in white on a dark background painted in black, green, blue and red draft colors

Second: Analysis and discussion:

The symmetry in the structural composition of the work is shown in the organization establishing the aesthetic response, which increased the clarity of the style and the word "Allah" which was at the top of the text and was written in al-thulth font and was the only one that does not include symmetry. It is a feature of achieving visual excitement towards its location and considerations, which call for

making it a dominant space site attracting the eyes of the recipient towards it, and the founder of aesthetic features, especially since the structural form The design from the linear text came in the form that enriches the reaction.

Another means of organization that is active in the true model of aesthetic excitement may be through the semantic and symbolic meanings of the color element adopted by the calligrapher, where the white color from which the letters formed carries the meaning of purity and hope, along with the other colors that were distributed between the spaces of these letters, represented by the green, blue, red and violet colors, along with the black colors that occupied most of the model space, and this harmony clearly showed that it can reach a recipient aesthetically.

The main structural style in which the model appeared as a form as a chandelier, along with the fluidity of the alphabetical forms of the linear text, made the model an innovative and creative work of art demonstrated by the overlaps and breakthroughs created by these forms, as well as by showing them the illusion of their various movements, from which the eyes of the recipient can receive interesting attention and thus to receive the aesthetic qualities shown by the model through the innovative design structure in the art of Arabic calligraphy.

Sample 4



Model 4

Work name: God.

Year of completion: 1437 Ah/2016.

Measurement: 70- 100 cm.

Font type: Kufic font.

Workplace: Saiddna Al Hussein Mosque - Cairo.

First: The general description of the model in its general composition relied on the formal repetition of the word "Allah" of multi-volumes and colors, which came in consistent and bright colors, on a space in light blue.

Second: Analysis and discussion

The harmonious rhythm of the organizational means is achieved for aesthetic interaction, which was caused by the multiple repetition in color and size, which covered the entire space and showed a visual response that achieved clear aesthetic qualities, contributed to it the form and color harmony adopted by the calligrapher, which showed the features of the response to the design construction (research sample).

The color element adopted by the calligrapher in this work showed a visual interaction that is sure to be accompanied by an aesthetic response, as the many bright colors contained in the model through the forms of the word "allah" and containing colors attracting sight and attention, especially with their harmony in the contrast that formed them to make the model an innovative, creative and institutional work at the same time is aesthetically important. As for the trend that is one of the active building units, the calligrapher showed it with all clarity and transparency, carrying with it a clear semantic meaning, namely the vertical direction towards the top, stressing the word , which adopted the light blue color symbolic of the space of the painting and the sky, both of which achieve the aesthetic effects desired by the calligrapher in his alphabetical adaptations that fill the entire space of the painting.

Sample 5



Model 5

The name of the work: Glory to God.

Year of completion: 1438 Ah/2017.

Measurement: 70-50 cm.

font type: Diwani + Al-gali

Workplace: Sedna Al Hussein Mosque- Cairo.

First: The general description: The model consists of a qur'anic text that adopted the Diwani font in its formations, which were divided into two parts, the first of which included an oval shape in white color value, which surrounded from its upper side a written strip in the clear line and an arch shape that balanced with the oval part and their background came in black color value, along with small areas of other colors represented by green, blue, red and violet.

Second: Analysis and discussion: The fluidity in the movement of the alphabetical forms from which the linear text is one of the various means that constitute an aesthetic conclusion, especially since some of its letters have exceeded the limits of the system established for the type of Arabic calligraphy, which shows an innovative method founding aesthetic responses, after showing various trends that also achieve visual excitement of the recipient. It is linked to it, especially since the letter (س) has been extended to penetrate that character strip, while achieving a design completeness enhanced by the aesthetic qualities that can be

received by the recipient clearly and innovatively. As for the multi-color and diverse element adopted by the artist Al Bor Saidi, which is represented by blue, green, red, and violet, which was limited to the spaces forms of letters that make up the oval part, which showed a clear harmony between them and the surroundings of the elimination of black value and between them and between them and the white color value from which the letters of the linear text formed in diwani with aesthetic effectiveness because the colors used in the model carry semantic and symbolic meanings are aesthetic foundations Essential in the art of Arabic calligraphy represented by the works of the Egyptian calligrapher.

Research results

By analyzing the sample models of her study and relying on the indicators of the theoretical framework, the researcher obtained a set of results related to the title and purpose of the study, which are as follows:

1. Egyptian artist Khudair al-Bour Saidi produced models that included the stylistic variety through which he went beyond the traditional organization of Arabic calligraphy.
2. Stylistic variations showed in sample models achieved visual arousal and aesthetic thrills.
3. The various methods in the art of Arabic calligraphy, represented by the achievements of the calligrapher Al-Bour Saidi, contributed to the dimensions of monotony of the became the recipient and the establishment of an aesthetic, expressive and functional product alike.
4. The written achievements of the artist Al-Bour Saidi have exceeded the limits of traditional Arabic calligraphy systems to innovative and found aesthetic responses within the spaces of its various written texts
5. The relying on the calligrapher Al Bour Saidi on more than one quality in the Arabic calligraphy in one achievement to arouse interest and achieve aesthetic output, which is a case of innovation.

6. Khudir's calligrapher blended the structural design of his linear achievements between the traditional and innovative systems to produce linear creations that carry the spirit of contemporary and authenticity and the foundation of artistic creativity.

7. The Egyptian artist's consensual use of the color element shows the recipient's insistence on a color carrying between his qualities the contrast of color as two of the main building units active in the art of Arabic calligraphy.

8. Al-Bour Saidi was interested in innovative methods in producing his written achievements to achieve effective communication and artistic beauty.

9. The construction designs of the calligraphers' achievements have been influenced by diverse expressive transformations as innovative methods carrying beauty and innovation.

10. The symmetry in the works of the study sample is an innovative approach to aesthetic features, visual thrills and enhanced communication.

Recommendations:

1. Adopt innovative stylisticism in the design of calligraphic paintings with lettering texts and stay away from the traditional styles that puts Arabic calligraphy in the form of tradition.
2. Print innovative linear models of the calligraphers' group from the Arab and Islamic world.
3. Keeping up with the technical developments offered by modern technology and its adoption by artists in the art of Arabic calligraphy.
4. Work to support digital linear experiences and encourage Arabic calligraphy professionals to present innovative written ideas and models that keep pace with the language of modern technology.
5. Find new (innovative) methods in which aesthetic and innovative features work to give the art of Arabic calligraphy creativity,

Proposals:

1. Aesthetic stylistic variety in digital linear achievements.
2. Innovation and aesthetic work in the structure of contemporary calligraphic texts.

References

- [1] Ibn Manzur, Jamal al-Din Muhammad ibn Makram. *Lisan Al Arab Dictionary*, Volume 1, Dar Sader for Printing and Publishing, Beirut, 1955.
- [2] Ahmad, Badr, *The Principles and Methods of Scientific Research*, Agency for Publications, Kuwait, 1979.
- [3] Iyad Hussein Abdullah Al Hussein, House of General Cultural Affairs, Baghdad, Dar Sader Beirut, 1, 2003.
- [4] Berthelemy, Jean, *Aesthetics Research T.: Dr. Anwar Abdel Aziz*, The Franklin Institute for Printing and Publishing, Cairo, 1970.
- [5] Schacht and Bosworth, *The Heritage of Islam*, translated by Muhammad Zuhair Al-Samhuri and others, vol. 1, part 2, the world of knowledge, the Supreme Council for Culture, Arts and Letters, Kuwait, 1988.
- [6] Jassim, Balsam Muhammad, *The Concept of Space in the Art of Arab-Islamic Painting*, Unpublished Master's Thesis, University of Baghdad, College of Fine Arts, 1989
- [7] Al-Jubouri Suhaila Yassin, *The Origin and Development of Arabic Calligraphy*, published Master's Thesis, University of Baghdad, Baghdad, 1977.
- [8] Jamil Salbia, *The Philosophical Dictionary*, Lebanese Book House, Beirut, 1982.
- [9] Judy, Muhammad Hussein, *Arab Islamic Art*, 1st Edition, Dar Al-Masir for Publishing, Distribution and Printing, Amman, 1998.
- [10] Hassan Ali Hassan and others, *History of Arab-Islamic Civilization*, 1st Edition, Falah Library, Kuwait, 1986
- [11] Al-Hussaini, Iyad Abdullah, *The Artistic Composition of Arabic Calligraphy According to the Foundations of Design in the Islamic Era*, House of Cultural Affairs, Baghdad, 2002.
- [12] Hamouda, Muhammad Abbas, *Studies in the Science of Arabic Writing*, Gharib Library, Cairo, Dec.
- [13] Raouf Saeed, *Encyclopedia of Arabic Calligraphy*, Madar Tigris for Printing and Publishing, Syria, 2008.
- [14] Al-Zaidi, Jawad Abdul-Kazemi, *The Structure of Rhythm in Linear Formations*, 1st Edition, House of Cultural Affairs, Baghdad, 2008
- [15] Safa Lutfi Abdul-Amir and Dhari Mazhar Salih, *Unity and Diversity of Islamic Decoration in the Mosque of Cordoba*, *Journal of Studies in History and Archeology*, Association of Historians and Archaeologists in Iraq, Vol. 4, 2001.
- [16] Abdul-Jabbar Waheeb Ahmed, *Creative Characteristics in the Formations of Kairouanese Calligraphy, the work of the calligrapher Amer bin Jeddo as a model*, a master's thesis (unpublished), College of Fine Arts, University of Baghdad, 2014.
- [17] Abd al-Ridha Bahiya Daoud. *Building rules for content semantics in linear formations*, PhD thesis (unpublished), College of Fine Arts, University of Baghdad, 1997.
- [18] Abd al-Fattah Riyad al-Taqween in *Fine Arts*, 1st Edition, Dar al-Nahda al-Arabiya, Cairo, 1974.
- [19] Al-Obaidi, Muhannad Jawad Ali, *Design Relationships in University Calligraphy*, Master Thesis, College of Fine Arts, University of Baghdad, 2004.
- [20] Al-Ghanim, Ahmed Faisal, *The Concept of Motion in Graphic Design*, Master Thesis, College of Fine Arts, 1998
- [21] Al-Qalqashandi Shihab Al-Din Abu Al-Abbas Ahmed bin Ali Sobh Al-Asha in the women's industry, Cairo, Ministry of Culture and Guidance in Egypt, d. T, c3.
- [22] Al-Qaisi, *The Arab Islamic Decoration*, Dar Al-Manhaj for Publishing and Distribution, Jordan, 2009.
- [23] Kashef, Huda, *The Art of Arabic Calligraphy*, Madbouly Library, Cairo, 1992.
- [24] Al-Kurdi, Muhammad Taher, *History and Literature of Arabic Calligraphy*, Cairo, 19394
- [25] Mohsen Attia, *The Purpose of Art, Philosophical and Critical Studies*, 2nd Edition, Dar Al Maaref, Egypt, 1996

- [26] Muhammad Abu Rayan. Philosophy of beauty and the rise of fine arts, University Knowledge House, Alexandria, 1987.
- [27] Al-Masraf, Naji Zain Al-Din: Encyclopedia of Arabic Calligraphy, vol. 2, 1, Ministry of Culture and Information, Artistic Series, 51, Iraq, Baghdad: 1984, vol.
- [28] Al-Munajjid, Salah al-Din, Studies in the History of Arabic Calligraphy, New Book House, Beirut, 1975.
- [29] Knobler, Nathan. Vision Dialogue (An Introduction to Tasting Art, Experience and Beauty), T: Fakhri Khalil, Dar Al-Mamoun, Baghdad, 1987.
- [30] Herbert Reed. The Meaning of Art, T: Sami Khashaba, The Egyptian General Book Organization Press, 1998.
- [31] M ,sjelmelassiet ,Akhatibi : L,art Glligphique, Casabla,1974, 31
- [32] 2.Ching, Francis, D. K, (Intrion Design) Van Nostrand Reinhold Co. New York