



Article

The aesthetics of Arabic letter formation in Iraqi drawing (artist Jassim Mohammed) as a Model

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Abstract: The current research entitled: The aesthetics of Arabic letter formation In Iraqi drawing (artist Jassim Mohammed) as a model ,Highlighting The aesthetic aspect of his artwork, which included Arabic letters.And the symbolic features it carriedand technology,AndThe research contained four chapters.Chapter one includesThe methodological framework of the research, represented by: the research problem, which highlighted:The importance of Arabic calligraphy How to form it and include it in the artsAs a mechanism that casts its shadow on the levels of knowledge, art and studiesModern andContemporary, and it also contained the research objective, which is: to identify the aesthetics of forming the Arabic letter. In Iraqi drawing (artist Jassim Mohammed) as a model ,As for the second chapter, it contained the theoretical framework that included three axes. The first axis dealt with: (the historical origins of writing (the letter) through reviewing the first beginningsFor Arabic calligraphyAnd the reasons for its emergence and use, then the researcher reviewed in the second axis: (Arabic letters, their properties and meanings), which is a proposalThe meaning of each letter and where it is usedThe third axis was about: the use of the Arabic letter inWorks of the Iraqi artist ,The third chapter included the research procedures, the research community, its sample, and the analysis of the sample amounting to (5) From the artist's worksModern Iraqi (Jassim Mohammed),Highlighting the most important aestheticsthatIncluded in the research sampleFinally, the research concluded with the fourth chapter, which reviewed the most important results, conclusions, recommendations and proposals.

Keywords :Arabic letters, Iraqi drawing, Iraqi painter Jassim Mohammed

Chapter One/Methodological framework

First: Research problem:

Arabic calligraphy is considered the most prominent manifestation of Arab artistic genius and was the first means of knowledge. Therefore, we find that Iraqi artists have drawn inspiration in their arts from the Arabic letter, which has an important aesthetic presence and emphasizes its corresponding aesthetic value. It is not surprising that Arabic calligraphy, with its signs and expressive energies, has added a lot to the artworks that

Iraqi artists have tackled in their works, whether it was drawing, sculpture, pottery or porcelain. This is not surprising, as Arabic calligraphy in ancient times was transformed by Arabs and Muslims into an authentic and precise art. Art conveys the emotions hidden in the soul and expresses them in an eloquent and attractive manner. It expresses the inner world of the creative person, and not only the external world and the traces of man and time. We find that calligraphy has occupied a significant position in Arab art, through renewal, improvement, and its use of abstract forms. It is the means by which they preserved their ancient heritage, and with it they wrote the Holy Quran, the Prophet's Hadith, wisdom, sermons, and poetry. They excelled in inventing attributes and titles for Arabic calligraphy, as it is a spiritual engineering accomplished by a physical instrument, and they considered it an advanced art that must be perfected by everyone who practices it, in order for it to appear beautiful to the eye. From here, and as a result of the above, the problem of our current research appears by shedding light on the most important and prominent artistic aesthetics that appeared in the works of the modern Iraqi painter, through his use of the Arabic letter and its inclusion in his artistic works. Through her research, the researcher will answer the following question: What are the aesthetics of forming the Arabic letter in the works of the Iraqi artist (Jassim Mohammed)? What are the most important techniques and methods of using it within the painting? This is what the researcher is trying to answer in the course of the current research.

Second: The importance of research and the need for it: The importance of the current research is evident in the topics it addresses, which have intellectual and aesthetic dimensions. Which highlighted Creations of the Iraqi artist Hadith, And including the Arabic letter in his various artistic works, And the way it is formed within the painting, The most important Iraqi artists who included the Arabic letter in their works, and this research is also useful for art students in Institutes Undergraduate and graduate studies To learn about the different techniques used in using Arabic letters in artwork.

Third: Research objective: The current research aims to: to get to know The aesthetics of Arabic letter formation In Iraqi drawing (artist Jassim Mohammed) as a model

Fourth: Research limits: The current research is determined by the following:

-Subject boundaries: The works of the expatriate Iraqi painter (Jassim Muhammad) and his most important paintings that were adorned with Arabic letters.

- Time limits: The current research is limited to (2010-2020).

-Spatial borders: Iraq-Jordan

Fifth: Defining and defining research terms:

A- Aesthetic Beauty: to beautify: to adorn, beauty is goodness in creation and character. Ibn Manzur p. 133-134¹. and Beauty: goodness. The man is made beautiful with the dammah (beauty), so he is (beautiful), and the woman is (beautiful) and (beautiful) also with the fathah and the extension (Madkour, p. 62²) Beauty: a. In general, a quality observed in things and which gives pleasure to the soul. b. In particular, one of the three values which compose the subject of supreme values. According to idealists, it is a quality existing in the nature of a thing, and hence it is constant and unchanging. A thing becomes beautiful in itself and valuable in itself regardless of the circumstances of the one issuing the judgment. Conversely, naturalists see beauty as a term defined by a group of people influenced by their circumstances. Hence, the judgment of the beauty or value of a thing differs according to who issues the judgment (Philosophical Dictionary³).

62¹⁾.andAesthetic: It is a living embodiment of those aspects of objective social relations that support or do not support the coordinated perspective in the individual and his free and beautiful creativity and his achievement of the noble and the heroic, and his struggle against the ugly and the base. It also includes the subjective aspect, that is, the human being's enjoyment of the free purpose of his abilities and creative powers. Philosophical Dictionary, p. 167¹⁾.

Definition of aesthetics procedurally:-

The study aims to reveal the aesthetic system of using letters in artistic paintings, in its formative and semantic dimensions.

B- Letter: The letter is one of the letters of the alphabet. It is well known that there are one of the letters of spelling and the letter is the tool called the link because it connects the noun to the noun and the verb to the verb like “man”, “ala”, and the like. Every word that is read in the ways of the Quran is called a letter. You say: This is from the letter of Ibn Masoud, meaning in the recitation of Ibn Masoud. The letter is the recitation that is read in ways. It came in the hadith from his saying, peace be upon him, the Quran was revealed in seven letters, all of them are healing and sufficient. He meant by the letter the language. Abu Ubaid Abu al-Abbas said: It was revealed in seven languages of the languages of the Arabs. He said: It does not mean that there are seven ways in one letter. This has not been heard of.Ibn Manzur, p. 610¹⁾.andLetter: one of the formative elements, abstract in form and expressive of its content, with multiple uses, including formative and expressive uses that have their symbolic, spiritual and heritage connotations. It is characterised by rhythmic movement and a balanced and harmonious composition on the surface of the painting. Al-Hussaini, p. 127¹⁾.

Definition of the letter procedurally: -

A drawn shape of an Arabic letter in an oil painting for aesthetic purposes.

C-Iraqi artist (Jassim Mohammed) :He was born in Iraq in 1970 AD. He is a member of the Artists Syndicate and the Iraqi Fine Artists Association, in addition to his membership in the Iraqi Calligraphers Association. The artist began his artistic career as a painter and calligrapher to be able to employ letters in his calligraphic paintings and highlight the beauty of the Arabic letter.(In Thuluth and Naskh scripts), especially in the method of the sunken letter and its appearance.Visually, with modern visions, he takes advantage of the flexibility of the letter to highlight it as a distinctive visual element in most of his paintings.. (<https://www.facebook.com/jassim.mohammad4?fref=ts>)For more see

CHAPTER TWO

(Theoretical framework)

The first section: The historical origins of writing (letters):

Primitive signs and lines areSadThe first historical roots that confirmed the motivation of ancient man in translating his ideas about the universe, the objective environment and the dramatic conflict that he delved into throughout his life, in addition to his intellectual position in his first roots, and the ancient historical eras form the first roots of the history of letters, writing and text. Where the drawn image or the pictorial form translates the first (virgin) language, so to speak, especially since the letter has a clear impact on human thought as it is the material medium that man faces and deals with.

It constitutes an active and influential factor in human thought since its early beginnings, which in turn is reflected in the creative achievement in all its artistic genres. The Sumerian civilization It is part of the Iraqi civilization, which is the first home of the emergence of writing, as excavations revealed the first beginnings "since the third millennium BC, and its first stages consisted of two thousand pictorial signs. In view of the abundance of signs and the difficulty of using pictorial signs to express many meanings, the Sumerians began to simplify and abbreviate their forms. For example, the word (UDU) which means sheep is written with no less than (31) pictorial signs in the fourth layer of the Uruk era, while in the third layer of this era three signs were used for it and in the layer more recent than it in time the signs for sheep became only two signs (Civilization of Iraq, p. 222) The Sumerians were not satisfied with inventing the writing style, but they developed it and made it a successful tool for recording and transmitting ideas. In addition to this, the emergence of writing is likely primarily due to the urgent need for a means of preserving records of the temple's increasing revenues and the income of the Sumerian city-state, whose economy was constantly growing. These letters went through the following stages:

1- The formal stage : Pictorial writing is "the expression of a single specific word with a picture that represents it. For example, in this stage, the ancient Iraqis expressed the word "sheep" by drawing a picture of a sheep, and they also expressed the word "cow" by drawing a picture of a cow, and so on." Abdul Wahid p. 6 This stage was called the "semi-literate" era because the emergence of writing symbolized great importance in the progress of civilization. Examples of this stage have reached us from "the fourth layer of Uruk, written in this type and including economic texts and tables with the names of the materials that were sufficient to achieve the desired purpose. Civilization of Iraq, p. 223²⁾.

2- The symbolic stage: The Iraqi writer invented a new way to record ideas and moral things in a concise way after he faced difficulty with the complex pictorial letters, so he began to simplify them and define their forms to the point that he invented, by substituting a number of signs until they became far from their original form. So, (the signs do not only express the thing they depict, but they express ideas related to what those signs originally represent. For example, the sign denoting the sun was used to express meanings derived from the sun, such as (shiny, bright, shining). Likewise, the image of the sun came to express the word (day) because the rising and setting of the sun represent a day.) Civilization of Iraq, p. 123, that is, symbolic letters rely on the use of drawing tools and shapes to indicate something associated with them.

3- The audio stage: The letters in ancient Iraq went through another stage of development, which is the phonetic stage. What is meant by this phonetic stage is giving sounds to the signs that are compatible with their language, devoid of their pictorial and symbolic connotations. This stage appeared in the third layer of the Uruk era specifically when the image representing the arrow was used once to indicate the word (arrow) and once to indicate the word life, because each of the two signs (arrow) and (life) has one similar word in Sumerian, which is (ti). Ti and the name Sin (the moon god) is written here in a syllabic way (Su - en) and also the word (crown) in Sumerian (Men) is written in the form (Men - en) and the last syllable (en) is a phonetic effect intended to specify the pronunciation of the pictorial sign for the reader) (Abdul Wahid, p. 6) .

This line is evident to us in the Namara inscription dated the year (328), and they were the first makers of writing. "They carried (the letter) with them during their commercial journeys to Al-Hirah and Mesopotamia to replace cuneiform in Babylon, Assyria and Persia, and from there the letter traveled to the Hijaz and perhaps came directly with the Nabataeans between the third and sixth centuries AD. In the Hijaz (the Arabian Peninsula), the letter was liberated from the Nabataean form that tended towards

squareness and acquired its Arabic character that tended towards roundness.”(Al-Saeed, p. 76)) It is the first form of the Arabic letter..

CHAPTER TWO: ARABIC LETTERS, THEIR PROPERTIES AND MEANINGS

- **The letter Alif:**It is the first of the letters. It is a luminous letter, the first number, and the first rank in the division of letters into elements. Its being fiery is because when God commanded the pen to write what will be until the Day of Resurrection, it placed its head on the tablet, and a drop of light gushed from it, then the Alif gushed from it. For this reason, it was fiery, the first element of fire, and its beginning was the noble name, which is God, by consensus.(Leboni p. 305)Ibn Arabi refers to this by saying, “The Alif is the sign of monotheism.””(Adonis 52) The importance of this letter for the Mutasarrifa lies in the fact that it is the station of (one), meaning that it has become a space for the absolute unity of God. It is often said in the virtues that someone only learned the letter Alif from the alphabetical letters, which is the first letter, and he dispensed with the rest because it includes everything. Also, divine unity is the source of everything in the universe. And on the authority of Sahl al-Tustari al-Sufi (died 896 AH), he said, “The Alif is the first of the letters and the greatest of the letters, and it is the indication in the Alif, meaning God who united things and was separated from things.” Sheel Ana Mary p39).
- **The letter B:**heSilent letter (cold and dry), and the letter Baa is the surface of the letter Alif, as the letter Alif is based on the letter Baa, and the origin of the formation of all letters is the dot (Al-Buni, p. 305)This letter is considered one of the sacred letters for the people of knowledge (the people of truth), the Sufis, because it is the first letter in the Holy Qur’an, where the Basmalah begins, thinking that it is the source of all letters.(Sheel, p. 39)The letter Baa has its movement because it is the first letter in the Qur’an.Bahnassi, p. 119).
- **The letter T:**It is a cold, dry silent letter like the letter “b”. This letter is accompanied by two names derived from it, which are “O God, I ask You, O Constant, O Acceptor of Repentance.”
- **The letter Tha:**It is also a silent letter. Its nature is hot, humid, and airy. In pronunciation, it is similar to the letter taa in its articulation, and it is replaced by it in most languages. (This noble letter is luminous in form, its nature is close to moderation, and it has wondrous properties. As for its division, there is no name other than Thabit.)(Al-Buni 307).
- **The letter J:**It is a letter ((a speaking, luminous, triangular letter, the first of the ranks of heat and moisture, and around heat and dryness, closer to moisture because its moisture tends towards heat, so for this reason it was necessary for it to have a Tuesday. Abu Hippocrates the Wise said: It is the third of the ranks of letters and the first element of air, meaning its dryness is stronger than its moisture, its shape is triangular. Two strings gathered at the point of adjustment, a string in the flattening, gathered at its ends, those strings. And among the names of this letter and by which it is called (O Compeller, O Majestic, O Gatherer)Al-Buni, p. 307).
- **The letter Ha:**A cold, watery silent letter, and the name by which this letter is called (Ya Hayy, Ya Hakim, Ya Hanan, Ya Habib, Ya Hafeez, Ya Haqq, Ya Hafiz).
- **The letter Kha:**It is a silent letter and a section of the letter Ha’ and they are one element but they differ in properties from one aspect without another if they agree in nature and the letter Kha’ is not like every silent letter other than the simple number and what branches out from numbers and letters and it has names by which it is called for its actions (O Creator, O Creator, O All-Knower, O Hidden Kindness)(Al-Buni, p. 308).

- **The letter Dal: It is** A speaking letter that denotes knowledge and wisdom. It is attributed to the planet Mercury, which is cold and moist. (Remove p. 40) .
- **The letter dhal: it is** A silent speaking letter because it is at the end of the element of heat and dryness and is simple like the letter dal and it is a fiery letter. And among the names that are called upon are (O Allah, I ask You, O Possessor of grace, bounty, and generosity, O Possessor of benevolence, O Possessor of majesty and honor, O Possessor of great power, O Possessor of pardon, O Possessor of forgiveness).
- **The letter Ra:** It is a consonant, watery, moist letter, in the third rank. Its moisture is very excessive, and its coldness is also one of the names by which it is called (I ask You, O Most Gracious, O Most Merciful, O Provider). Al-Buni, pp. 308-310⁷ This letter was called by poets the knife, the dagger, and the crescent, as a famous Turkish poet (Al-Baqi), who died in the year 1600, compared it to the crescent. (Sheel p. 40)
- **The letter SA** hot, humid, earthy, airy letter with moderate humidity. Its names by which it is called are (O God, I ask You, O Peaceful, O Hearing, O Swift). The letter seen is sometimes compared to a comb.
- **The letter Sheen:** A hot, moist, dry, and speaking letter among the Greeks and Indians, and among the people of the Maghreb, cold and moist. It has names by which it is called: Yashkur, Ya Shahid, Ya Shadid.
- **The letter Sad:** A dry, speaking letter whose nature is dust, its coldness is in addition to its dryness, and the names by which it is called (O God, I ask You, O Truthful, O Patient, O Companion).
- **The letter Qaf:** A hot, moist, dry, speaking letter with many properties. It begins with the names of God Almighty (Powerful, Strong, Eternal, Ancient, Conquering, meaning it is the head of power). (Al-Buni, p. 310) .
- **The letter Kaf:** A hot, moist, speaking, happy letter. Its names by which it is called are: (O God, I ask You, O Great, O Sufficient, O Generous) Al-Buni, p. 313¹ And (Kaf) is the being that gives life to everything through the ability of the Creator to create things through His word (Be). (Al-Janabi, p. 115).
- **The letter L:** A cold, eloquent, happy letter, from the eternity of hidden kindness, derived from the name Latif (Al-Buni, p. 313) .
- **The letter M:** A hot, dry, speaking letter that contains some moisture and has many properties and names.

(O God, I ask You, O Owner, O King, O Believer, O Dominant, O Majestic). It is considered one of the important letters for Sufis because the difference between (Ahad and Ahmad) is the letter M, and it symbolized the greatest Messenger (Muhammad) (PBUH). (Sheel p. 41) .
- **The letter Nun:** A cold, dry, speaking letter with some moisture. It is like the letter “mim” in the element of air and the letter “ayn” in the element of water. Its names are (Ya Noor Ya Nafi’). (Al-Buni 313) Ibn Arabi reminds us of the significance of the letter “nun” when he says: “First, the significance of the letter “nun” is spiritual. The intelligible is above the shape of the lower letter “nun,” which is half of the circle. The point connected to the numbered letter “nun,” which is placed at the beginning of the shape, is the center of the intelligible letter “alif.” Then he concludes that “in this respect, it gives you human

eternity, just as it gave you the letter “alif,” “zay,” and “lam” in the truth.”) . (Al-Janabi, p. 115).

- **The letter Ha:** An airy, earthy letter with some dryness, derived from the name of God Almighty, the Guide is God, there is no god but Him. The letter Ha is considered the secret letter for the Sufis who considered the full benefit from the identity of God and made letters from the secrets of theology (and Ibn Arabi saw the divine identity in the form of the shining, radiant letter Ha on the carpet of Ahmad and before this Ha whose beam illuminates the heavens appeared the word (He)Sheel p42¹) In literature, the letter ha’ is likened to the letter ain. The letter ha’ is written in the word “ah” as an eye dripping with tears or a spring.
- **The letter waw:** A dry letter that has some moisture in it. The names by which it is called are (Ya Wahab, Ya Wahid, Ya Warath, Ya Wadud). It has been compared in Turkish drawings and scripts to a boat.
- **The letter Ya:** A letter of calling and secrets like the letter taa, and it is measured by (Al-Buni 314).
- **The letter L:** It is an airy letter that has some dryness in it among the letters of the alphabet, and this (letter La): that is, Lam Alif, is the twenty-ninth.

The third topic: The use of Arabic letters in the works of Iraqi artists

The Iraqi artist was persistent in achieving what he learned, with a desire to improve production and its abundance and to spread artistic awareness among the people. However, the works of this era varied in artistic styles and trends. Some of them arose from personal and societal tension, and some of them represented the traditional trend. To simulate reality, in some works we find a clear relationship between what the artist presents and the surrounding circumstances of problems and issues of the people. (Al-Rubaie, pp. 27-28)

Also, during this period, there was no significant importance in employing (the letter in general) and the Arabic letter in particular as an inherited term derived from heritage, except for some contributions made by both the artist (Madiha Omar) and the artist (Jamil Hamoudi). The artist had the opportunity to see something of this style since the late forties and early fifties through the early attempts of the artist (Madiha Omar) Which is the first in Iraq to transform the alphabet into graphic and colourful constructions that create an atmosphere of movement, as it made the letters themselves complete paintings (Jabra, p. 37)² This was after she learned a lot about the history of Arabic calligraphy and realized its importance during her studies in America. (Saleem, p. 204)³ She deliberately introduced it into the visual arts, as the letter for her does not reflect the phenomenon of the formal as much as it reflects her impressions of it and her reaction to it, as she suggests it and does not indicate it clearly, aiming to reveal its creative energies as a dimension to her being one of the first pioneers to place the letter in its appropriate place as one of the elements of creativity in contemporary thought (Al-Saeed, p. 111)⁴ However, it was not known in Iraq until the early fifties. As in Figure (1)



Figure (1)

As for the artist Jamil Hamoudi, his attention to letters was in the mid-forties (since 1945 in his painting “Creation in Ink”) during his art studies in Paris. He took the written word within the world of the drawn painting as a new element in artistic construction, using the magic and elegance of Arabic calligraphy and the extravagance of colors and their reflection in a visual art. In doing so, he reflects his (visual) taste as a drawing in his works. The East, for him, the word gained its beauty from the dialogue of its letters and the interweaving of some with others through a very prominent rhythm. (Al-Saeed, p. 30). As in Figure (2)



Figure (2)

The artist Jamil Hamoudi has a position on the inspiration of the Arabic letter, saying, “The moment the idea of the inspiration of the Arabic letter in the artwork came to my mind was a kind of supplication and prayer for a soul frightened by the emptiness that filled the European life that was new to it, and the fear of being lost in a heritage that had no connection to my intellectual and national existence was due to the revolution that swept over me against the materialistic ideals issued by the civilization of the machine god, so I held on to the spiritual values that confirm the authenticity of the civilizational and cultural ties of my existence, and I did not see anything more honorable and sacred than the Arabic letter as a spring to which I could come to quench my thirst for expression and creativity.” (Al-Saeed, p. 109).

Thus, the artist made the Arabic letter the first place and the basic starting point in many of his works, making it a visual sense that gives the painting an aura of beauty and flexibility in rhythm between two realizations: decorative (static) and written (moving).^{Al-Rubaie, pp. 63 and 74)} This means that he was searching for originality in his paintings by using the aesthetic and linguistic characteristics of the Arabic letter through the conscious employment of the word’s meaning and its hidden and apparent potential, as he considers it capable of achieving artistic form and highlighting meaning and content sentences.”

Here, the artist made the letter an abstract, tense thought that puts forward an idea of conflict through Islamic decoration. Thus, he takes the Arabic letters as their verbal and formative quality, meaning that he is a formative contemplative, in shaping the letter, building it and drawing inspiration from it (Al-Rubaie, p. 63). Thus, the artistic movement in Iraq began a phase of transformation in art from being an innate hobby to one that is full of civilized character and an affirmation of national and heritage characteristics (including the use of Arabic letters), as art was prepared in that phase for the possibilities of transformation towards artistic modernity and exiting from a phase that seemed as if it was searching for a way out of the outcome of its interactions, as if Iraqi art was on the verge of a serious revolution, as this era was like a regionA strong attraction to the elements that struggled to expand the scope of drawing and make it a social activity that strengthens the depiction of life in ways that allow drawing to become a reality and not subservient to the visible.^(Al-A'sam, p. 92) Given the Iraqi artist's sense of alienation towards European artistic trends based on materialistic intellectual foundations that contradict the spiritual contents upon which his artistic heritage was founded, and on this basis, the artist expressed, through his use of the inherited term (the Arabic letter), his pride and belief in his civilization and his nationalist tendency together.^(Al-Saeed, 45-46) Perhaps this was the first initiative to employ the Arabic letter in contemporary Iraqi art.

As for the artist (Jassim Mohammed), he made the letterSoThe lineThe amazement of the spiritual depth and the plastic conception in the sign and symbol and in the movement and mental visual harmony whether in his dealings with the text or the color and lines, he triumphed over the usual aesthetic stimuli towards the inner insight into the formed space with all its ambiguity and its containment of memory and the legacy of its belonging to places and times in its repercussions between the present and the past and its tensions searching for its future in the horizon of clear outlets. It is the painting that evokes astonishment and attracts its maker to master its beauty, so he and his creation in the painting and the letter come from the depth of the dual belonging between the East and the West. It is the deeply unique letter-based plastic experience presented by the Iraqi residing in the United States of America, Jassim Muhammad.. The artist Jassim Mohammed practices ecstasy in wisdom, poetry, text, and revelation with its spiritual harmonies and his stubborn genius, formed and embodied in letters and lines, as it continues in its space, free, writing dreams in form and color..As in Figure (3)



Figure (3)

He decodes the word with a movement that debates form and tames color in texts and margins to announce with light, radiance, and glow its visually captivating eloquence. This practice reflects Jassim Mohammed's passion for Arabic calligraphy, which he has loved since childhood, and his eagerness to experiment and hone his talent. He studied under the calligrapher Abbas Al-Baghdadi and delved into integrating letter formation with the artistic path, following the influence of the beauty stored in what Arabic calligraphy carries of a legacy that combines beauty, art, metaphor, meaning, geometry and mathematics.. The artist (Jassim Mohammed) dealt with realism and orientalism, as the experience gained him experience and depth with merging and

blending colors, creating harmony between them and employing them in space, in addition to the simplicity of design, as he says, "It was an important and profound experience that enabled me to acquire the skills of formation, but I did not find myself, despite that, again. Rather, I found myself placing the same colors on pictures that had been drawn decades ago by European artists. I had basically started learning calligraphy with one of the most important calligraphers, Abbas Al-Baghdadi. I learned from him the foundations and rules of the Arabic letter. That was in the early nineties, as I set a plan and a goal to be and renew artistically and visually with a special experience based on optical illusion and aging. This experience passed with maturity that carried me towards the contemporary letter painting by merging the text with formation and the flexibility of wrapping by experimenting with the Diwani script and its fluidity and flexibility, and using more than one technique in the painting to attract the recipient, which motivated me to focus more on the texts and research in the depth of its meanings to match the technical aesthetic harmony of the painting Bedouin letters. In the painting executed by Jassim, there is a deep symbolic meaning that goes beyond the executed classicism to force the recipient to be aesthetically convinced that he is not dealing with an ordinary calligrapher, but rather with an artist who has values that force the painting to submit to the standards of the letter, which in turn is liberated from its metaphors towards embodying the image..and He did not deviate from the simplicity of the letters, nor did he identify with his craftsmanship, which is deeply rooted in the mechanisms of the Western painting. Rather, he understood the Eastern and civilized element of Arabic calligraphy and triumphed over its rules without violating them. Rather, he employed the material, the painting, and the compositional elements to give the text its role in owning the void and penetrating the space with depth, exchange, presence, and masses, which aroused the idea of renewal and depth of expression in him. He connects the letter and the painting with bridges of intellectual exchange for a human culture that is not separated from its memory and does not deny every modernity that has its aesthetic balances. The color formulas chosen by Jassim visually narrate the state, mood, space and area in its emptiness, depth and extension, which embodies mental images with their own movement and rhythm. As in Figure (4)



Figure (4)

Although the visual perception and the aesthetics of abstract harmony in its symbolic and mental nature deal with images as color aesthetic values that Jassim focuses on, he was able to maintain the realistic perception of what the letter evokes when forming in reading to create a connection between the artistic achievement and the memory of the recipient and his longing for the written heritage, which is distinguished when scattering the visual ambiguity with the letter reading and the color perceptions and interactive engineering in its movements by spreading the element of suspense with the desire to read that is inseparable from the spirit of the poem and its poetic and poetic sentences and its aesthetic images that in turn arouse the imagination and move it depending on the vitality of color and the elements of formation, which is the feature that he works on as he attracts the contemplation of the recipient to these new visual formulas, realizing that he is not dealing with traditional texts in their lines, but with an artistic achievement in

its interactive sensory and mental harmonies. The images are formed in their geometry with the letters to form the selected text where it deals with the level of shapes according to the idea of the letter elements and the extent of their cohesion. He is the one who creates their echo and reflection and bears their curves, gestures and connotations between the formal, the moral and the visual. He takes the color to the furthest level in the shadows and the widest range in the light so that the letters accumulate in their symmetry and to condense with the visual narration of the meaning to ascend with the metaphor of the image. As in Figure (5)



Figure (5)

These shadows that he forms geometrically with color in the depth of the space occupied with letters, gradually merging to stop at the concept and constructions of love, humanity of coexistence, and the richness of civilization. The music of his craft is revived by the rhythm immersed in his Sufism, spirituality, and playful joy between passions, rhythms, supplications, and a dancing impulse that revolts in absence, presence, and sorrows to touch its aesthetics in harmony. Despite his young career and vibrant presence, the artist Jassim Mohammed established his name through his serious experimentation and interaction with the rhythms of life and art through experimentation, which enabled him to embark on his creative adventures. (Website)

Theoretical framework indicators

- 1- The letter is the only unique phenomenon in the metaphor to depict human cultural production.
- 2- Letterism is the reproduction of the effect in different forms.
- 3- Through writings, ideas and concepts, there is a prevailing belief that there is a spirit or essence in the Arabic letter (the one dimension).
- 4- The style played a role in reformulating the letter in terms of form and text.
- 5- The Arabs' attempt to achieve a virtual identity through the Arabic alphabet, and identity may be linked to Islamic beliefs or to the geographical environment.
- 6- The historical nature of writing for cultural theses has influenced the production of human impact.
- 7- Writing played a major role in transferring sciences and knowledge from one generation to another and enriching human knowledge.
- 8- Some written inscriptions appeared above or below the pictorial scenes, and sometimes the inscriptions occupied most of the pictorial scene, in order to clarify or explain the nature of the shapes and patterns of those drawings.

9-The Arab Muslim artist realized, from an artistic perspective, that the Arabic letter is characterized by characteristics and features that make it a flexible decorative design element and an integral part of the overall composition of the artwork.

Chapter Three/Research procedures

First: Research community: The research community included oil paintings by the Iraqi painter (Jassim Mohammed) which includes in its formation the Arabic letter and is present on network Internet and technical book sources.

Second: Research sample: The research samples were selected in a selective, intentional manner from oil paintings by the Iraqi painter (Jassim Mohammed) and which focused on employing the Arabic letter in the formation of the painting to ensure achievement of the current research, which amounted to (5) oil paintings.

Third: Research methodology: The researcher adopted the descriptive approach to analyze the current research samples.

Fourth / Search tool: The researcher relied on the theoretical framework indicators in analyzing the research samples.

Fourth: Sample analysis:



sample(1)

Islamic art came, like any other cultural artistic movement, raising the slogan of renewal, declaring a revolution against the realism of the arts in the civilizations that preceded Islam, and at the same time drawing from them many diverse ideas and cultures, anyone who looks into the arts in the civilizations of the world that preceded the Islamic civilization will find that the styles of past art came with a realistic accent, including the arts of photography, sculpture, and other arts that dealt with forms with excessive realism. Here we find that the artist Jassim Mohammed may his works have evolved to enable him to employ letters in his paintings in a manner that highlights the aesthetics of the Arabic letter according to his own vision and style, producing works of art that bear his own imprint in the field of calligraphy of the fine arts, enriching the art scene with his distinguished creative achievements that have become an ambassador for the Arabic letter.

in many regional and international countries. We find that the phrase (and with Him we seek help) in this painting is placed in the middle of a group of Arabic letters and words that are colored in turquoise and yellow, a color contrast that makes the painting appear to be sparkling with undulating lights. The letters in this painting embodied human content in expressing its meaning and symbolism, far from the conventional frankness and directness of speech in the traditional calligraphic painting, which the calligrapher brings with him either verses from the Holy Qur'an or a specific wisdom, if not verses from Arabic poetry. Moreover, the artist did not simply distance these letters from the abstraction that is immersed in dissolving the spirit of the letter and transforming it into inspirational symbols. The observer of the painting sees at first glance that the letters in the middle of the painting are a specific Qur'anic verse, but the reality is different. The artist sought to take the mind of the recipient to understand meanings that are far from the meaning of what these letters work on in terms of the purposes of the sentence. He went towards its spiritual dimension, which the artist harnessed in his style for the benefit of plastic modernity.



sample(2)

In this painting, the artist tried to employ the letters with all their splendor and integrity, as he transferred them to the space of the painting to be an integrated part with the color system of the painting and the texture of the pictorial surface belonging in its final entity to Islamic art supported by the spirit of the inherited letter and its formal formulation. In this artwork, the artist preserved the shape of the read letters and did not exceed their formal structural reality, confirming the spirituality of the letter and its sanctity in the memory of the recipient and bringing it closer to embodying the spirit of the holy Qur'anic verse. (Ayat al-Kursi) With his accumulated experience, he realizes the integrative artistic value of the elements of the artistic construction of the painting and the suspenseful meaning for the contemplating recipient in his attempt to read the text and discover the composition of the painting's idea and its meaning. The formal compositions of Arabic letters operate within closed structures of a design nature, sunken in which represents a harmonious ground with the realistic form. His style is distinguished by its direct imitation of Islamic art and its special identity that distinguishes this Arab art. The artist was interested in form as much as he was concerned with content. Texture is also very important in order to express these contents, as he began to highlight these tactile effects and strong, intertwined lines, almost flexible and not strict, as they are employed in relation to a specific principle that he aims for. And he is what I used by putting it in the space that surrounds it for that heavy mass acts as a kind of central balance within the visual text.



sampleNumber (3)

In this square print Bedouin in it The phrase (God is the Grantor of success) It has writing on it Arabic and there are some different fonts The yellow color tints are centered on blue, which gives the painting a beautiful prominence through this beautiful color contrast. It is in color degrees, and these shapes are divided into divisions that take the form of Spaces of different sizes adjacent to each other. The background of the painting is drawn in blue with the phrase written on it Which It refers to the direction towards depth that the artist used among all the shapes that make up this composition. Miss Serve The linear and chromatic perspective that unite this connotation give the appearance of the space of this print a relative depth. The employment of Arabic letters comes within systems in order to give the impression of the existence of diverse intellectual and emotional structures in The conscience and taste of the artist and the recipient who finds in this artistic cohesion between Color and font to highlight The Arabic letter conjures up images. Many of the fantasies and associations of the cultural memory of the individual whose language draws all the boundaries of his culture and life and evokes his civilizational and human heritage. The artist's endeavor is clearly evident in this pictorial composition in his combination of two different styles: modernity and heritage, the style that matches the world... The sensual is represented by the slave girl, where the interest in size and mass is shown through his emphasis on lights and shadows and showing The sentence (and with Him we seek help) that It emerged bright In the middle of the painting, So he presented Artist work In a style that is consistent with the contemporary aesthetic vision, he was able to employ the Arabic letters in a symbolic manner and in a kinetic arrangement that seeks Intentionally constructing letters as abstract visual vocabulary.



sample(4)

The painting above is one of the distinctive artworks that embodied the Arabic letter within a captivating series of the alphabets of art and beauty that the artist displayed in

his third personal exhibition in the Jordanian capital, Amman. The artist came up with the details of the painting that carry a special Islamic spirit, in which he was inspired by the letter and adopted it as a style that came with a mixture of calligraphy and drawing colors, as Jassim employed the letter as a deep formative element in the body of the painting and in an abstract, vague form of the distinctive Thuluth script and focused on highlighting its aesthetics through his keenness to control its rules and principles in implementing his lettering as a symbolic and expressive value like the rest of his other paintings. The letters in this painting embodied human content in expressing their meaning and symbolism, far from the conventional frankness and directness of speech in the traditional calligraphic painting, which the calligrapher brings with him either verses from the Holy Qur'an or a specific wisdom. The artist did not simply distance these letters from the abstraction that is immersed in dissolving the spirit of the letter and transforming it into inspirational symbols. The observer of the painting sees at first glance that the letters in the middle of the painting are a specific Qur'anic verse. The artist sought to take the mind of the recipient to understand meanings that are far from the meaning of what these letters work on in terms of the purposes of the sentence. He went towards its spiritual dimension, which the artist harnessed in his style for the benefit of plastic modernity..



sample(5)

It is noticeable in the implementation of the elements that make up this painting that the artist was influenced by artistic modernity and abstract styles in art. If we examine the painting closely, we will find that its formulation came in two intertwined parts. The first is an abstract modernist achievement through the accumulation of its varying color formations between yellow, olive, and different shades of brown, to overlap with the other part in color and form, represented by Arabic calligraphy and its letters that express the spirit of meaning in content and form. The sunken engraving of the formal composition of the letter is the natural creative extension of what was produced by ancient Iraqi culture, from which most of our artists derived their artistic inspiration, since the invention of the first letter for writing engraved on rocks and clay tablets, and what history has transmitted of the development in the formulation of the letter and the artistry in its improvement to exploit it functionally in social life, arriving at the religious function of the letter and its sanctity after the revelation of the Holy Quran. In other words, Jassim Muhammad has created a combination of Iraqi Islamic heritage mixed with brilliance. High level of art. Lost In this painting, the artist tried to employ letters in all their splendor and integrity, as he transferred them into the space of the painting to be an integrated part with the color system of the painting and the texture of the pictorial surface..

Chapter Four

Firstly/Results: The researcher reached a number of results, which are as follows:

- 1- The aesthetics of letter formation in the drawings of the Iraqi artist (Jassim Muhammad) have an abstract trend, with a legible phrase in the middle of most of the works, as well as in most of the samples.
- 2- In the works of the modern Iraqi painter, we find the letter as an isthmus soaring upwards, as if the artist drew these paintings relying on the vertical line, seeking the absolute. As in sample (3, 2, 5, 1).
- 3- The letter, by the Iraqi artist (Jassim Mohammed), has become a carrier of religious meanings and phrases through the inclusion of several words in the text. As in all the samples.
- 4- The text includes a vertical vertical plane. This is evident in its formulation of letters, as in sample (1, 2, 3, 5), and the horizontal spatial plane, as in sample (4).
- 5- Abstract shapes dominate the paintings of the Iraqi artist, trying to make the letter unclear and inaccessible except from some points that make up the words scattered on the surface of the paintings. As in all the samples.
- 6- The letter in the paintings of the artist (Jassim Mohammed) returns to appear in different forms and lines. It is the main focus in the painting, as we see the paintings filled with letters and words with an open construction to the outside. As in all the samples.
- 7- The letter appears in the paintings of the artist (Jassim Mohammed) more contemplative, radiant and removed from reality, and this is what we notice in the transparency of the colors and the dominance of the bright white color, despite the presence of cultural influences, local and global, which is what we notice in all the samples.

CONCLUSIONS

1-Most of the Iraqi artist's paintings aim to reconcile modern international styles with traditional ones. The letter appears within the context of a structure of (light-darkness) that opens up to the process of presence-absence.

2-The painting evolved in The Iraqi artist's works become a more committed documentary document on religious and spiritual issues, with the dominance of abstract shapes and letters.

3- The paintings of the modern Iraqi painter aimed to return to abstraction and the breaking down of objects, while emphasizing the transparency of colors and the dominance of bright and contrasting colors.

Thirdly/Recommendations:

The researcher recommends for The following: -

- 1- Adoption of teaching the intellectual and artistic developments of Arabic letters in art academies in Iraq
- 2- Allocate a subject on the aesthetics of the Arabic letter, ancient and modern, within the subject of art history.

- 3- Encouraging translation and writing about the aesthetics of the Arabic letter And its use in various arts.
- 4- Expanding the development of the subject of the aesthetics of ancient letters and its effects on the artistic achievement of Iraqi visual artists And the Arabs.

Fourth: Proposals : The researcher proposes conducting the following studies:

- 1-The development of the Arabic letter in contemporary Arabic drawing.
- 2-The aesthetics of the Arabic letter in Islamic decorations.
- 3-Aesthetics Formation of the Arabic letter in Islamic architecture.

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