

## Philosophy of Imitation and the Implications of Modernization in Arabic Calligraphy Art

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### Abstract:

*This study aims to explore the philosophy of imitation and the implications of modernization in Arabic calligraphy Art. It also aims to explain the semantic of modernization, creativity and classification of Arabic calligraphy. The main approach is the inductive approach and the descriptive approach is used as a subsidiary approach. Observation was used to describe and analyze the six samples of study. The main conclusion of this study is that calligraphy can be considered as non-imitating art but it can also be considered as an imitating art as well. The study realized also that the great possibility of flexibility leniency and composition which characterize Arabic calligraphy that offered calligraphers a great range of freedom to create various modern compositions in spite of the fixed rules regarding the length, the width and the shape of the Arabic letter. This enhanced the possibilities of modernization in this art. The study recommends that new Arabic calligraphy styles should be created and that further research in human cultural heritage should also be conducted to discover modern means suitable for our current situation.*

**Key words:** imitation, modernization, Arabic Calligraphy Art

## **INTRODUCTION:**

Arabic calligraphy Art is the creative art that distinguished the Islamic Civilization and it is different from other letters in other languages. Beside its main function in transforming and documentation of knowledge it has its artistic value. Calligraphers worked hard to preserve and develop it to make this function very clear till it became a real artistic domain in the fine art. This significant feature is one of the most important aspects of the Arabic civilization. It also expressed the unique Arabic philosophy by the additional artistic value to the text which enriched the meanings in an artistic and creative manner. As a result calligraphy played a very important role as a creative artistic element which was developed since the early Hijra centuries till our modern time. Exact and harmonious constructions reflect the beauty of this art. Calligraphers were able to achieve such wonderful artworks that reflected their vision on beauty and excellence. This development continued ever since till modern researchers and critics examined the modern achievements in this field and argued about the real role of modern calligraphy and its artistic philosophy. Thus this study aims to explore the philosophy of imitation and the impact of modernization on Arabic calligraphy Art.

## **THE PROBLEM OF STUDY:**

Art in general remained very much bound to reality, also it reached a high level of abstraction. Arabic calligraphy as an art which reflects the development of human ideas and culture, has certain features and artistic values and expressions as much as the different shapes of its letters. Some critics still consider that Arabic calligraphy is imitating the rules set by ancient calligraphers without any chance of creation or modernization. Most of the modern Arabic calligraphy is dominated with

modern abstract features. Other critics regard Arabic calligraphy as an art with far reaching beauty which distinguishes it from other letters in other languages. This study aims to explore these different intellectual opinions. The study summarizes the problem of study in the two questions:

- a) What is the philosophy of imitation and the implications of modernization on Arabic calligraphy Art?
- b) Is Arabic calligraphy Art classified as imitating or non-imitating art?

### **OBJECTIVES OF THE STUDY:**

This study aims to:

- a) Explore the philosophy of imitation and the implications of modernization on Arabic calligraphy Art.
- b) Explain the implications of modernization, creativity and classification of Arabic calligraphy Art.

### **THE IMPORTANCE OF THE STUDY:**

The importance of study lies in:

- a) It explains the philosophy of imitation and the implications of modernization on Arabic calligraphy Art.
- b) It clarifies the implications of modernization, creativity and classification of Arabic calligraphy Art.

### **SCOPE OF THE STUDY:**

Arabic calligraphy Art / Imitation/ Modernization.

### **TERMS OF STUDY:**

For the purposes of this study the following terms shall have the meaning mentioned herein after:

### Arabic calligraphy:

The forms of Arabic letters which appear in a beautiful well organized manner, formerly called *Al Aqlam*. Arabic calligraphy is governed by strict rules that should always be followed by calligraphers to produce geometric artistic shapes. *Kufi, Thulth, Naskh, Riqqa, Diwany, Taali*, are the most well-known types (Sheshter, 1987).

(*Alani*, 1995) described calligraphy as an art to draw Arabic letters which in a geometric, artistic, and ornamental manner to express the meaning as well as the form.

### Balanced lines:

It was so called because it showed always straight lines with different angles. These are the geometric lines that reflect stability and strength. They are usually drawn using a ruler and other equipments (*Al Huseiny*, 1988).

### Lines in Fixed ratio:

According to (*Zanoun*, 2001) these are lines which are drawn in a certain geometric ratio to each other. They are always governed by the ratio to the (*Alif, A in Arabic*). Letters are written either connected or not connected in a fixed ratio based on strict geometric rules.

## **THEORETICAL FRAME:**

### **Simulation as a meaning and as a term:**

(*Al jouzu*, 1981) mentioned that it is almost certain that the Arabs took the term simulation from the Greeks. It is irrelevant to mention that in Arabic the two verbs *Haka, Haaka*, existed long time ago before (The art of Poetry) of Aristotle was translated to Arabic. *Hikaya* means actually fully imitating the acts and sayings of a person as mentioned in lexicons, but apparently Arabs and Arab speaking nations used *Hikaya* as an

infinitive for both verbs till the age of interpreters when the term simulation was used instead.

Simulation is generally used to express imitation of acts or sayings of persons. Plato quoted (Art is imitation (*Muhakat*) of nature). Simulation is also used to describe the behavior of animals when they try to imitate the colors of their environment, like tree leaves. Simulation is also regarded as unintentional imitation of behavior of the people with whom someone is living, in speaking their language or adopting their ideas (*Salibia*, 1971).

### **Simulation and imitation in philosophical thoughts:**

The theory of imitation goes back to the fourth century BC, namely to the Greek philosopher Plato (428 -347 BC) (*Gasbaji*, 1981).

Some philosophers refer to simulation as imitation and refer to non-simulation as decoration. Some of them consider that each type of art is a mean of expression. This expression may refer to the other and sometimes it may refer to oneself, hence it could be either imitation or decoration. The motive may refer to the other, in this case the ego is participating in developing the other. In case of decoration the ego is conscious of its own descriptions and its own absolute independent entity. Others refer to the relation between imitation and decoration mentioning that imitation deals with meaning whereas decoration deals with the aspect. Never the less it is not possible to separate imitation from decoration (*Ibrahim*).

Simulation can be regarded as assimilation or a composition in order to imitate something and make it look like it (*Yousif*, 1988). It can also be regarded as confirmation of the earlier products to produce present products. Earlier shapes existed and still have their own value, whereas new shapes are created by imitating them and this link is useful for the communication between both products (*Albustany*, 2001).

Imitation is a group of traditions, beliefs and skills which are transferred from one generation to the other (*Fathi*, 1986).

### **Imitation in Greek philosophy:**

#### a) Plato:

In his idealistic philosophy, Plato divided the universe into a universe which was created by god and where only idealistic absolute truth exists and which cannot be touched in the materialistic world and the materialistic natural world which is a copy or imitation of the idealistic world and looks very similar to it. Plato called this the first imitation, the copy of the idealistic world in the materialistic world (*Aamir*, 1964).

Plato believed that things we see are not true, but they are a copy of ideas kept in the idealistic world. Hence Plato considered that the truth has three phases, the first phase is the real creation by god, the second phase is the creation of man and the third one is the imitation, which is the creation on features and pictures not the facts (*Al jouzu*, 1981).

Plato's philosophy focuses on the imitation, art is the imitation of the reality which is imitation of the ideal. When the artist paints a bed, he is imitating the bed made by the carpenter, who in turn imitates the ideal. Thus art is imitation of the appearance not the core. Hence this is deception and deformation which is unnecessary. Plato believes that the picture of the artist or the poem of the poet resembles imitation of the imitation. Anything that does not represent an idea is useless and doesn't deserve to exist (*Qutb*, 1990).

#### b) Aristotle:

Aristotle refers all kinds of art to one philosophical origin, which is imitation of natural life. He divides this imitation into three types: imitation of really existing world, imitation of a world which may exist and imitation of the ideal which should exist. When an artist paints a landscape, he does not just copy the scene but he adds to it because nature is not complete that's

why he paints what it should look like and not copy it like a mirror then this would cancel the intelligence and such slavery would also cancel the power. Here lies the real value of art when it supersedes nature (*Ramadan, 2004*).

Aristotle regarded imitation positively and not as Plato who believed in imitation of nature negatively. Then imitation for Aristotle does not mean to copy like a mirror without any creative addition. He referred to the similarity between real object and the imitated one.

Aristotle believes that Art is a mean to express his metaphysics because art imitates nature and nature is the original power that move all beings to appear in its real shape. The artists mission is to create from the power the action in his works, hence completes what nature failed to achieve. Accordingly art and nature are the most important two powers in the world. The difference between them is that nature has the motion in its self where as art creates the beautiful motion through the spirit of the artist (*Ibrahim, 1992*).

### **Imitation in Islamic philosophy:**

#### a) Avicenna:

Avicenna describes imitation as an act of doing something which very similar to another thing but it is not really the same thing. When imitating an animal, the result is not the same natural animal but is something very similar. People imitate each other to look like them (*Abdul Aziz 1984*).

Avicenna used the term imitation for resembling. The only explanation why he used the term imitation as a mirror reflection of reality is that he understood imitation as a synonym for resembling. Imitation based on senses and clearness limits the poets freedom of creativity. In poetry critics already noticed certain fixed terms monotonously repeated in resembling beauty with the moon, generosity with the sea and courage with the lion. Thus the real value of poetry related to the sense which connects it to the human trend gave way to

action, which connect it to the superficial trend ( *Gasbaji*, 1981) He also used imitation as synonym for imagination or imaginations. He quoted (Poetry is a part of what can be imagined or imitated) He also quoted (Poetry is a part of imaginations and imitations). Avicenna connects imitation with imaginations. He refers to imaginations as introductions for things not to be believed to be real but to resemble other things. This implies that he believes that imitations are just synonym for imaginations. He also quoted (to imagine something as something else) (*Abdul Aziz*, 1984).

Simulation according to Avicenna reflects a part of composition in poetry which represents the relation between comparison and substitution. Hence simulation is synonym for imagination of a composition. If simulation is synonym for imagination, if a certain tool was used or not, then Avicenna shares the same vision of Plato in poetry who believes that poetry is the easiest way to express a superficial image of the world. This leads to the idea that Arabs consider that simulation deals with the superficial world. Avicenna also believes that imagination is an abstract style that can be used independently or in connection with some other artificial tools towards imagination. It can be used with a artificial tool in form of linguistic intelligent expression that has the power of imagination in itself in expressing an idea or a value that is beautiful in itself, or by using an expression that reflects the beauty of imagination with the power of its meaning without the need for the artificial tool. From the above mentioned we realize that imagination is simulation (*Salem*, 1969).

b) Al Farabi:

Al Farabi explains poetry as the things that can be composed from objects that simulate the verbally expressed subject matter, or that bring to the listeners mind things resembling the subject matter concerned (*Abdul Aziz*, 1984).



He differentiates between poetry and other simulation art forms like sculpture or acting in the mean of expression used. This difference appears more clearly when he compares poetry with painting, which he refers to as the art of decoration. Both of them are based on simulation. He says that although they share the same target, same image and the same action, both of them try to bring simulated objects using different materials. In both cases the main issue is to bring to the listeners mind and sense that there is a similarity between the two objects (*Abdul Aziz, 1984*).

Accordingly, Al Farabi believes that simulation proves the strong relation between the artwork and the reality. On the other hand, he believes that simulation does not mean identical copying of a matter, which means that he also believes that simulation is not necessarily copying the reality. Thus poetry is not just copying the reality, but its rather reshaping the reality so that it might look better than reality or even worse than the reality. This is clear from his definition of poetry; then he believes that simulated objects in poetry aim to reflect he simulated matter as a better or worse object, or a more beautiful or ugly object (*Abdul Aziz, 1984*).

c) Averroes:

Averroes believes that simulation varies from a certain art to another. In painting for example colors and forms are the mean used for simulation whereas in music sounds are the means and in poetry words and phrases are used. In poetry simulation is achieved through the tone, melody and the words. He ads (imagination and simulation in poetry are evident in three forms, the melody, the rhythm and the imitation). These elements can be found independently, melody in the flute, rhythm in dancing and simulation in phrases (*Aristotle, 1975*).

Simulation is synonym for imagination, according to Averroes. This means it shall always be restricted to materialistic issues that are commonly imitated and then

metaphor is used. He also believes that when simulation is combined to imagination they enrich each other because they generally include composition and creation in poetry (*Abdul Aziz, 1984*).

### **Simulation and communication of civilizations:**

Traditions represent dealing with the values and morals and they can be seen as means to organize the communication in the social environment of the human society. Traditions originated from the need of human beings for discipline in their social life (*Ismail, 2002*). Accordingly dealing with traditions can be seen in two forms, the first version is the imitation and the second version is the simulation. When referring to liberal traditions and conservative traditions, two different opinions seemed to characterize them. The first one deals with the simulation which allows adaptation with changing situations, hence contributes in creating different art works and architectural forms that reflect the immense changes through human history (*Al Bustany, 2001*).

In the real civilization the present finds a valuable position to express the past without blocking the view of the future (*Al Jabry, 1990*) That's why originality can only be achieved by awareness of the needs of the present and its continuous contributions in all fields. It means also the unique and distinctive approach towards inventions as well as the unique art production which is influenced by the human cultural heritage which meets the needs of his time (*Al Bahnasy, 1979*).

The level of communication can be measured depending on the intellectual level-, communication of civilization - which is dominant in the society. This depends on two approaches:

- a) Interaction of civilizations in a certain place. This depends on the interaction of civilizations for a limited period of time which results in interactions between different civilizations. A civilized nation

develops continuously and affect other less developed nations.

- b) Interaction of civilizations through time. Due to the continuous communication that results from the interaction of civilizations for a period of time, a nation can be affected positively by a neighboring nation and adopt new methods of modernization by studying its cultural heritage and adapting the new methods to develop its own civilization (*Al Talib*, 1989).

### **Imitation and originality in Arabic Calligraphy:**

To master Arabic Calligraphy one needs more than learning the rules. Because practicing Arabic Calligraphy under the supervision of a teacher is very essential to learn the rules beside learning the different techniques which can enable the learner to create his own style and techniques. When the learner starts writing a letter, he starts this action without knowing exactly where to end this letter. The teacher keeps correcting the learner till he acquires the desired standard (*Fahal*, 1997) the calligrapher keeps practicing writing continuously by imitating and simulating other calligraphers to keep in form. He simply starts to write some words or verses from the *holy Quran* or from *Hadith* or *sayings*. He keeps practicing writing from right to left or from the top of the page to the bottom, letters and words overlap each other till the page is full and the color of the paper turns black, that's. Why this process is called *tasweed* (becoming black). This training is also referred to as *mashaq* which driven from the word hard working. That is the reason calligraphers when signing their works they refer to this process and use the term *mashaq* or *tasweed* instead of written by...In case the calligrapher has done the same process without overlapping of words or verses, then this referred to as training. The two processes are very similar and they differ in the form only. The calligrapher uses

these processes to create new forms and new dimensions which he can use later to create his own work of art. These exercises are usually written in *Thuluth*, *Naskh* and *Taaleeq*. Beginner calligraphers imitate these works to master standard calligraphy and to learn new designs (Darman, 1999) This process was further developed in the *Othoman era* from sheets of single letters to composed phrases and later to note books for schools which helped very much in leaning and developing Arabic calligraphy (Zanoun, 2012).

### **Balanced/ ratio Calligraphy as an example of imitation in Arabic Calligraphy:**

Original or balanced Arabic calligraphy letters was the name given to Arabic calligraphy letters developed by the calligraphers according to values and dimension they deemed to be appropriate in the 'Umayyids and 'Abbasids eras. They were encouraged by the 'Abbasids Caliphs and their ministers by the end of the second and third *Hijrah* centuries (the eights century B.C) (Darman, 1990).

Arabic Calligraphy (balanced/ ratio Calligraphy)which was developed though training and practice in three centuries, reached in Baghdad its peak as an art with distinct rules and principles at the beginning of the fourth *Hijrah* century by the calligrapher (*Ibn Muqlah*), namely by the two brothers (*Ibn Muqlah*). The calligrapher (*Abu Ali Ibn Muqlah*) presented a clear system with definite rules as a result of three hunded years of research and practice. The exact ratio between letters werd determined clearly so that calligraphers later on used these rules and principles to produce their own art works (*Ibn Muqlah*).set the exact ratio and explained how letters can be connected to each other in a certain pattern. This process allowed learning, teaching and criticizing calligraphy. The ratio Arabic calligraphy substituted the balanced calligraphy. In balanced calligraphy all letters connected to each other or not connected are written in a certain geometric pattern. Due to the

well-controlled geometric patterns developed by the minister (*Ibn Muqlah*) Arabic Calligraphy became a distinctive art which he called *Balanced Calligraphy* whereas other types of calligraphy are referred to as (*Darja*) (*Al Gaboury*, 1962).

**Arabic Calligraphy between originality and freedom of expression:**

The future can only be read through the past. This explains the importance of the cultural heritage which necessitates dealing with it by making it express itself and always under the parole heritage for the sake of heritage. In the light of this approach the relationship between the present and the heritage is indispensable to rebuild and develop a society. Thus, heritage should be a source of inspiration and creativity to form the future. It should not be seen as an attempt to stick rigidly to the past but as a mean of study and analysis of the heritage (*Kamuna*, 1989).

The concept of Originality in the Arabic thought is evident in its deep relation with its roots, values, behavior and tradition. Thus this concept links the past to the present and to the future (*Al Huseiny*, 2007). This is evident in Arabic Calligraphy which developed through preserving its artistic rules and its aesthetic origins and teaching young calligraphers these rules. Thus originality is the continuation of this process without ignoring the past experiences. Many modern calligraphers stayed loyal to the traditional Arabic Calligraphy although they made their own modern designs and used colors to give a new sense of form based on the traditional Arabic Calligraphy, bearing in mind that neglecting it would only result in the loss of real artistic values therein. Their inspiration was always driven from those traditional rules although they made their own artworks, creating new forms and movements without abiding to restrict rules from the traditional calligraphy. Heritage is an essential source of inspiration. Going back to the heritage should not be realized

by sticking rigidly to the traditional rules, instead this should be reached by systematic scientific study of the traditional rules to be able to create new forms and designs and not only follow blindly traditional forms (*Aamir*, 2008).

The beauty of Arabic calligraphy lies also in the perfection and mastering of this art assuming to achieve the total absolute perfection. It also lie in the hidden musical rhythms created by the rhythms of the letters resulting from the connection between them, the repetition of the letters in certain forms, and their similarity as well as their movement in different directions. The balance of the connected letters creates pleasant and elegant shapes. The calligrapher achieves his goals to create beautiful art works by constant practicing, and logical sequences and clarity of vision. (*Al Galgashandy*) noted that the text has a changing meaning whereas calligraphy has a quite meaning. But even if it is quite it reflects actions that make it act as changing meanings because it enables us to understand different situations. As we listen to pleasant tones and rhythms in spoken texts, we also find elegant and pleasant forms in calligraphy (*Murad*, 2004) The movement referred to earlier by (*Al Galgashandy*) was one of the facts which was realized by the Islamic art and was used as a basis for it by the Muslim calligrapher dealing with the mysticism. The artist abstract works always reflected his commitment to the new concept of movement and not the tranquility in its external form though deeply rooted in mystic background. Islamic art avoided depicting images but the Muslim artist free from any restrictions or limits, found new areas to express his views like the ornaments. Thus Islamic art in general is regarded as ornamental art. This distinguishes it from all other art forms (*Murad*, 2004).

## **APPROACH OF STUDY AND PROCEEDINGS:**

### **Approach of study:**

The study is carried out using the inductive approach, which includes observation of phenomena, collecting data and finding out general principles and comprehensive relations between them, Using the inductive approach, the researcher begins with detailed observations of the world, which moves towards more abstract generalizations and ideas. In other words, when following inductive approach, beginning with a topic, a researcher tends to develop empirical generalizations and identify preliminary relationships as he progresses through his research. Thus observations and experiences are used in the modern sense of the words to reach the conclusions (*Al Rifaiy, 1998*) The researcher applies as a supporting approach, the approach of analysis of the outer (superficial) content. The results of this approach depend on the superficial form based on description (*Hussain, 1993*) noted that this approach is commonly applied by researchers in different research fields to describe the matter to be analyzed in form and in content depending on the research requirements.

### **Samples of study, number of samples and way of selection**

These are regular samples, which were selected intentionally to suit the purpose of study. They were also selected according to certain features which were evident in most of the rest of the samples. These samples are traditional Arabic calligraphy art works done by six calligraphers. Details are as follows:

<b>Number</b>	<b>Text</b>	<b>Calligrapher</b>
1	<i>Allah promised those who believes and do good deeds forgiveness and great reward.</i>	Taj Alsir Hassan, Sudan
2	<i>Allah promised those who believes and do good deeds forgiveness and great reward.</i>	Wisam Shawkat, Iraq
3	<i>Our Lord , give us good in this world</i>	Taj Alsir Hassan, Sudan

	<i>and good in the Hereafter and torment of the Fire.</i>	
4	<i>Verses of poetry by Sultan Bin Ali Al Ouais.</i>	Taj Alsir Hassan, Sudan
5	<i>Composition: Imitation of nature, (a pear).</i>	Aziz Al Rifaiy, Turkey
6	<i>Composition: Imitation of nature, (a stork).</i>	Khalil Alzahawi, Iraq

**Research Tool:**

Research tool as defined by (Rashwan, 2003) is the mean used to acquire facts, information and data needed for the study. In this study, the researcher used observation to describe the study samples.

**Proceedings of Study:**

**Description and analysis of samples:**

Samples 1 and 2:

Although the similarity between the two designs seems to be unmistakable, due to the common type of calligraphy, the width of the pen used and the identical text, still this cannot be considered as imitation because the two designs vary so much from each other. This can be witnessed in the composition of the connected letters and the space of design.



Sample 1





Sample 2

Samples 3 and 4:

In sample 3, the calligrapher used colors in spaces between the letters. He also created an overall design to achieve a free unlimited form in the general frame of the artwork. He did not abide by the writing lines hence achieving a dynamic movement resulting from the different levels of the letters (*Alif, Lam - highlighted Red*). The rounded shape of the letter (*Ha - highlighted Green*) which was repeated in different parts of the art work resulted also in acquiring overlapping shapes treated as single letters. The result is a unique artwork.



Sample 3

In sample 4, the overlapping of letters is very clear, but still the aesthetic value of the individual letters can be seen and the overall combination reflects commitment to the general rules and values. The letter (*Ya - highlighted Red*) is connected horizontally with the rest of the letters in the opposite direction

of writing Arabic letters. This created an interesting harmonious movement and this movement resulted in a intensive feeling of motion between the ascending letters and the descending letters. The calligrapher changed the positions of some letters in certain words, sometimes he changed the position of certain words to create a new design. He did not just abide by the traditional rules and styles using a circular or a round or a rectangular form, instead he created a new free form and image.



Sample 4

#### Samples 5 and 6:

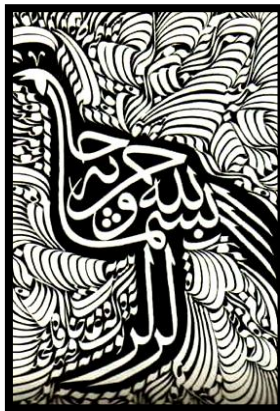
In samples 5 and 6, the calligrapher imitates nature clearly, according to the theoretical frame already discussed in the study. So we find in sample 5 that the calligrapher imitated the form of a pear. He used the traditional rules of writing and used the exact thickness of the pen.



Sample 5

In sample 6, the calligrapher imitated the form of a stork. He used the traditional rules of writing and used the exact thickness of the pen, even when he changes sometimes the thickness to write some letters or some words to achieve the desired form of the stork with the suitable proportions. He chose (*Thuluth Calligraphy*). The calligrapher was able to create a harmonious design which reflected the relationship between the letters and the stork form. To achieve the overall harmony, he filled the spaces between the letters with small shapes (*Tashkeel*) and points (*normally used to determine the size of letters*). The final result is a new beautiful interesting artwork.

In both samples the calligrapher imitated a natural form which was reflected in a new form that looks very similar to the natural form using the motion of the horizontal letters in an interesting combination to create a harmonious movement till he created a form which is very similar to the natural form.



Sample 6

## DISCUSSION:

In dealing with the human heritage in general it is important to consider the relationship between the past and the present time. Therefore it is essential to study the heritage to understand its objectives and its inductive and practical

message. To live in the past unconsciously and to follow the traditions blindly can only result in distractions leading to copying old artworks. This brings no use to the present, because the artwork achieved in the past has already realized its past message which does not fit in the present or in the future. To study the past does not mean to stick to it, it means to make use of the advantages it offered and to avoid disadvantages to be able to create a new vision for the present and the future.

The beauty of Arabic calligraphy Art is driven from its unlimited possibilities to create new forms and new designs, although basically Arabic calligraphy depends on imitation/simulation which is governed by ratio-calligraphy and balanced calligraphy. The calligrapher should always abide by the strict rules and measures of the Arabic letters, but this does not necessarily result in just imitating old traditional forms and designs. The nature of Arabic calligraphy Art with its great flexibility and abilities to be formed in so many different styles and forms offered calligraphers great chances to create new forms and designs in spite of the fact that they should always regard the basic rules and measurements of the Arabic letters. When we look at the samples 1 and 2, we see two different artworks, although we have a lot of similarities being written in the same type of calligraphy and the same size of pen, dealing with the same text. In spite of these similarities we don't see a copy of an artwork because we have different treatment of the combination of the letters and the general composition of the artwork. Still Arabic calligraphy Art depends mainly on imitation/ simulation which is governed by ratio-calligraphy and balanced calligraphy. In Arabic calligraphy Art the calligrapher expresses himself individually and not as a group. This depends on his own personal abilities, intelligence and talent; it depends also on the environment and personal experiences. As *Plato* believes that art is the imitation of the superficial and not of the origin, he regards this as an unnecessary act. So art is imitation. But what does it imitate?

Here is where Plato's two theories come in. In the Republic, Plato says that art imitates the objects and events of ordinary life. In other words, a work of art is a copy of a copy of a Form. It is even more of an illusion than is ordinary experience. On this theory, works of art are at best entertainment, and at worst a dangerous delusion. *Aristotle* also believes that art is imitation but it is a useful imitation of nature. It is not just a copy of nature, there is always a relation between the natural object and the work of art. *Al Farabi* believes that it is not just the imitation of nature but it is rather the simulation which enables the artist to create a work of art depending also on imitation. This vision reflects his idea that combines the work of art with reality. *Averroes* considers that imitation is strongly connected with imagination. This reflects that imitation is always connected with materialistic objects, but when imitation and imagination are combined together they complement each other. *Avicenna* considers that imitation reflects a part of the composition of the work of art depending on the relationship between comparison and replacement. He also considers that imagination is a style that can be used for itself or in combination with other objects.

When these theories are compared with the actual situation of Arabic calligraphy Art, one realizes that Arabic calligraphy Art has potentials of creating new forms and designs that can enrich the heritage with works of art which are not just imitations and copies but real creative modern works of art. The calligrapher uses all these forms and designs to create his own work of art. The calligrapher uses the huge possibilities of combinations of the Arabic letters with their highly and precisely constructed shapes to produce a creative new form or design. Hence Arabic calligraphy can be generally characterized as a non-imitation art. But the modern technologies used in dealing with Arabic letters offered new possibilities for the calligrapher. These facilities enabled the calligrapher to construct new forms and designs imitating the

shapes of quite complicated forms of animals (*samples 5, 6*) This style is relatively new. Accordingly Arabic calligraphy Art can be seen as an imitating art as well. This might not be the same case in many different art types.

## **CONCLUSION AND MAIN RESULTS:**

Based on the above mentioned, the study answers its questions as follows:

1. When Arabic calligraphy Art is seen as an art that expresses free aesthetic combinations and forms it can be considered as a non-imitation art.
2. Arabic calligraphy Art can also be considered as an imitation art when new forms and techniques are used to create a new design to imitate forms and shapes from nature.
3. Imitation in Arabic calligraphy Art can be clearly seen in the first stages of learning Arabic calligraphy Art because in this stage learners should follow strict rules and styles of writing Arabic letters.
4. The great flexibility in combinations of Arabic letters offered the calligrapher a wide range of creativity which enabled him to achieve new forms and designs in spite of the fact that he should always follow the fixed rules and styles for writing Arabic calligraphy Art.
5. Study of the human heritage does not mean that only the past experiences should be considered, but the relation between the past and the present should be carefully examined.

## **RECOMMENDATIONS:**

In the light of the above mentioned the researcher made the following recommendations:

1. Working on exploring the possibilities of creating new art forms of Arabic calligraphy Art.
2. Methods of teaching Arabic calligraphy Art should be revised and improved.
3. Encouraging young people to learn Arabic calligraphy Art and to develop it further.
4. Study and research of the human heritage in order to develop new methods and techniques that suit the present time.

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