# Visual Representative of Verbal Creatiion as a Figure of Speech in Nasta'liq Calligraphy with an Emphasis on Artworks of Calligrapher Gholamhossein Amirkhani

Somayeh Bazi[1*], Dr. Farzaneh Farrokhfar [2]

[1] MA Candidate in Art Research, University of Neyshabur, Neyshabur, Iran.
[2] Assistant Professor, Department of Art Research, University of Neyshabur, Neyshabur, Iran.

## Extended Abstract

## 1. Introduction

Being melodic is one of the commonalities of many literary works, particularly in Persian poetry and Nasta'liq calligraphy. Apart from the structure of the Persian language and the Nasta'liq calligraphy form, which is elegant and delicate, poets and calligraphers use methods to make their works more melodic. In literature, these methods are the subject of "verbal innovative". The aim of this study, which is conducted in a descriptive-analytical manner and with a comparative approach, is to show the similarities of these methods in Persian literature and Nasta'liq calligraphy, despite their different explanatory methods. The question is how the visual equivalents of verbal figures of speech are manifested in the Nasta'liq calligraphy. To this purpose, the calligraphic works of Gholamhossein Amirkhani have been studied and analyzed from this perspective. The reason for choosing him is easy accessibility to his works and also his ability to present quality works in different formats.

There is a lot of research on the synchronicity of literature and calligraphy; one of them is Annemarie Schimmel's research in the book, Islamic Calligraphy and Culture (1992), in which she deals with the issue of the relationship between calligraphy and poetry, of course, from the perspective of the impact and use of calligraphic terms in poetry. Qilichkhani in his book, *An Introduction to Iranian Calligraphy* (2013), has dealt with the issue of synchronicity and harmony between literature and calligraphy. The existence of rhythm or music in calligraphy that is discussed in this study is also a favorite topic of some researchers. For example, we can refer to the master's thesis entitled *Study of the common aspects of Iranian calligraphy and music*

*. Corresponding Author Email: somayeh.bazi.051@gmail.com

(Farhangi, 2012). Also in discussing the existence of tricks similar to literary arrays in the visual arts, we can refer to the article Literary array puns, visual array of comparative comparison of verbal and visual puns by Yahaqi (2009) in which the author takes a new, and an interesting look at the use of puns array in Animation is addressed. In general, what can be deduced from the study of available sources is that less research has been done directly in relation to the discussion of this article, the visual equivalent of Persian word arrays in Nasta'liq script, and it can be said that this article is one of the few interdisciplinary studies. It explores the beautiful commonalities in the two novel fields of literature and calligraphy.

## 2. Theoretical Framework

Nasta'liq script is the best and most beautiful form of calligraphy in Islamic word, which is placed after the Ta'liq script in terms of origin and is in the eighth row of Islamic calligraphy, but in terms of accessibility and ease of reading, it is in the second place after Naskh script.

Word/speech in Persian literature is adorned with verbal/spiritual figures and metaphors. The figures of speech is that the ornament and beauty of the word depends on the words, so that if we change the words while preserving the meaning that goodness will disappear. Rhetorical novelty is the study of tools and techniques that create music in speech (in prose) or enhance music (in poetry). In other words, rhetorical novelty is the study and recognition of tools and methods by which certain proportions and relations are created between the components of speech.

Components of speech are intertwined by a series of verbal or semantic proportions, and cohesive networks emerge from phonetic or semantic connections called literary words. The instrument that creates or enhances the music of the word and creates artistic relations between the components of the word is called figure of speech. These instruments sometimes have a verbal aspect and increase the music of the word in terms of phonetic relations, and sometimes they have a semantic aspect and make the speech more coherent through proportions and semantic relations. Discussion in the figures of speech that enhance or create verbal music is the subject of the rhetorical novel, and study in the instrument that produces the spiritual music of the word is the subject of the innovative spiritual. Figures of speech are poetic tools that the quality of using them shows that the poet, according to the subject and content, as well as what he has learned and his literary capital, has been able to use existing tools or invent tools or even other functions according to his work. In addition to creating music, these figures of speech can create coherence as well as various implication.

## 3. Method

The research method of this article is analytical, comparative and data collection is based on library sources and documents. Considering the objective of the study, the visual representation of figures of speech in Nasta'liq calligraphy pieces is done with emphasis on the works of Gholamhossein Amirkhani.

## 4. Results and Discussion

From the perspective of interdisciplinary studies of literature and art, this research points to the common aesthetic techniques in literary innovation and calligraphy. The purpose of this study is to prove the similarity between the tricks that Persian language poets and calligraphers of Nasta'liq use to create more music in their work, which in literature are called figures of speech.

In this regard, after a brief acquaintance with Nasta'liq script, a novel explanation of the word and the segmentation of figures of speech based on the methods of recitation, transliteration and repetition were performed, and then the selected works of calligraphy were analyzed and applied.

By studying speech figures and analyzing and describing calligraphy works from the perspective of using these figures and combining the two, it can be concluded that calligraphers use the same methods to create rhythm and harmony in their works that poets use to create more music in their words and this can be attributed to the common nature of the two, which is art. The main factor in creating beauty in these tricks is repetition because repeating something, reminding it and receiving it, is joyful.

## 5. Conclusion

Calligraphers use methods to create rhythm, or in other words, visual music, in their works that are very similar to the methods that poets use to enhance their verbal music, and we know them as methods of rhyme, simile, and repetition. A closer look at the calligraphy works reveals that this similarity is even to the extent that a visual equivalent can be found for other speech figures that have been proposed under these methods. The similarity between the aesthetic techniques in speech figures and Nasta'liq calligraphy can be due to the commonalities of ideation and creation of literary-artistic works, common culture, and the harmony and interdependence of Iranian literature and calligraphy with each other.

The aim of this research is to show a small part of similarity between literature and calligraphy (speech figures in Persian poetry and Nasta'liq script). However, these similarities can be traced in the spiritual figures section, Persian poetry formats and Nasta'liq calligraphy, and in other Islamic

calligraphy such as Naskh and Sols calligraphy, which are mostly used to write the words of the Holy Quran. From this perspective, this research has the potential to expand and more profound studies can be done.

**Keywords:** Nasta'liq Script, Figures of Speech, Gholamhossein Amirkhani

## References (In Persian)

Amirkhani, G. (1997). ترکیب بند محتشم کاشانی [Composition of Mohtasham Kashani]. Tehran: Iranian Calligraphers Association Press.

Amirkhani, G. (2001). صحیفه هستی [Sahifeh Hasti] (1st ed.). Mashhad: Kalhor.

Amirkhani, G. (2007). جلوه‌های نیاز مناجات منظوم منسوب به حضرت علی [Manifestations of the need for poetic prayers attributed to Imam Ali] (1st ed.). Tehran: Amirkhani.

Amirkhani, G. (2008). آداب الخط [Calligraphy etiquette] (8th ed.). Tehran: Iranian Calligraphers Association.

Amirkhani, G. (2011). آفتابی در سایه [Sunny in the shadow]. Mashhad: Mirdashti.

Aqiqi Bakhshayeshi, A. (1996). هنر خط و زنان خوشنویس در تمدن اسلامی [Calligraphy and women calligraphers in Islamic civilization] (1st ed.). Tabriz: Azerbaijan.

Croce, B. (1965). کلیات زیبایی‌شناسی [Generalities of aesthetics] (F. Rouhani Trans.). Tehran: Translation and Book Company.

Dondis, D. A. (2006). مبادی سواد بصری [Primer of visual literacy] (M. Sepehr Trans., 14th ed.). Tehran: Soroush.

Emarati Moqaddam, D. (2015). بلاغت: از آتن تا مدینه؛ بررسی تطبیقی فن خطابه یونان و روم باستان [Rhetoric: From Athens to Medina: A comparative study of ancient Greek and Roman rhetoric]. Tehran: Hermes.

Falsafi, A. (1997). نگاهی به ترکیب در نستعلیق [Take a look at the composition in Nastaliq]. Tehran: Yasavoli.

Farhangi, Z. (2012). بررسی وجوه اشتراک خوشنویسی و موسیقی ایرانی [Investigating the commonalities between Iranian calligraphy and music] (Unpublished mater's thesis) University of Tehran, Tehran.

Fotuhi Rudmajani, M. (2010). بلاغت تصویر [Rhetoric of image]. Tehran: Sokhan.

Haspers, J., & Scratten, R. (2000). فلسفه هنر و زیبایی‌شناسی [Philosophy of art and aesthetics] (Y. Azhand Trans.). Tehran: Tehran University Press.

Homayi, J. (2003). فنون بلاغت و صناعات ادبی [Techniques of rhetoric and speech figures]. Tehran: Toos press.

Ishaqzadeh, R. (2015). اصول و مبانی خط نستعلیق [Principles and foundations of Nastaliq calligraphy]. Isfahan: Mehrazin.

Ishaqzadeh, R., Sadeqian, H., Rouhani, E., & Esfahani, E. (2018). *مقایسـه‌ی ارتباطات* [Comparison of visual *بصـری در خط نستعلیق بین دو شیوه صفوی و معاصر (میرعماد و امیرخانی)* connection in Nasta'liq script between Safavid and contemporary methods (Mir Emad and Amirkhani)]. *Journal of Fine Arts, Visual Arts*, 23(2), 35-46.

Mahmoudi, A. (2008). *اصـطلاحات خوشـنویسی در شعر شاعران بزرگ ایران* [Calligraphy terms in the poetry of great Iranian poets]. Tehran: Academy of Arts of the Islamic Republic of Iran.

Manavi Rad, M. (2013). *تعامل ساختار و سبک در شکسته‌نویسی* [The interaction of structure and style in typography]. *Journal of Negareh*, 27, 33-20.

Moshtaq, K. (2007). *خط و کتابت* [Calligraphy] (1st ed.). Tehran: Azad Andishan.

Paydarfard, A., & Soleimanifar, M. (2014). *نگاهی به عناصـر بصـری موسـیقایی در هنرهای تجسمی* [A look at the visual musical elements in visual arts]. *Chideman Magazine*, 7, 106-112.

Pournamdarian, T., & Tehrani Sabet, N. (2009). *تداعی و فنون بدیعی* [Association and rhetorical techniques]. *Journal of Literary Techniques, 1,* 1-12.

Pournamdarian, T., & Tehrani Sabet, N. (2011). *«صـنایع بدیعی در شـعر نو»، نشـریه ادبیات پارسـی مـعـاصـر* [Innovative figures of speech in modern poetry]. *Journal of Contemporary Persian Literature*, 1, 25-37.

Qeta', M. (2004). *مبانی زیباشناسی در شیوه میرعماد* [Fundamentals of aesthetics in the style of Mir Emad]. *Journal of Ketabe-Mah Honar*, 69-70, 104-110.

Qilich-khani, H. (2013). *درآمـدی بـر خوشـنویسـی ایرانی* [An introduction to Iranian calligraphy]. Tehran: Institute of Contemporary Culture.

Ramazan Mahi, S., Balkhari Qahi, H., Rikhtegaran, M., & Mahmoudi, A. (2018). *نسبت زیبایی‌شناسی و هنرهای سنتی در حکمت هنر هندو* [The relationship between aesthetics and traditional arts in the wisdom of Hindu art]. *Journal of Kimiya-ye-Honar*, 7(27), 93-108.

Shafiee Kadkani, M. (1996). *صورخیال در شعر فارسی* [The appearance of imagination in Persian poetry]. Tehran: Agah.

Shamisa, S. (2010). *بدیع* [Badi']. Tehran: Payame Noor University.

Shimmel, A. (2010). *خوشـنویسـی و فرهنگ اسـلامی* [Islamic calligraphy and culture] (4th ed.). Mashhad: Astan Quds.

Taherian, G. (2003). *نگاهی علمی به زاویه قلم نسـتعلیق* [A scientific look at the angle of Nastaliq pen]. Tehran: Kelk Dirin .

Tehrani Sabet, N., & Pournamdarian, T. (2011). *نگاهی دیگر به جناس* [Another look at Jenas]. *Journal of Literary Techniques*, 3(4), 21-28.

Vahidian Kamyar, T. (2011). بدیع از دیدگاه زیبایی شـناسـی [Innovative from an aesthetic point of view] (1ˢᵗ ed.). Tehran: Samt.

Varamini, N. (2011). تفکر خلـاق در گرافیـک [Creative thinking in graphics]. Tehran: Mirdashti Cultural Center.

Yahaqi, F. (2009). جناس؛ آرایه ادبی، آرایه بصری مقایسه تطبیقی جناس‌های لفظی و بصری در انیمیشن [Similarity; Figures of speech, figures of image: A comparative study of verbal and visual sentences in animation]. *Literary Criticism Journal*, 2(5), 176-195.

## References (In English)

Baumgarten, A. (2012). Aesthetica. Vol. 1. Charleston SC: Nabu.

Levinson, J. (2005). *The oxford handbook of aesthetics*. Oxford, England: Oxford University Press.